



SCHOOLE www.victoryrecords.com



Re-issue with Bonus DVD and 2 New Tracks!



The result of a seachange - a chemical reaction in which synth pop collides with guitar driven indie rock. [3,14,0]



...a ferocious metal album, brimming with all the necessary components to make you hurt yourself!" Heckler Magazine



Produced by Sylvain Sylvain of the New York Doils

9.21.04

OO GLOW SKULLS

"Simply stated, this is the one band you gotta listen to..." -POP MATTERS 10.5.04



The wait is over... the debut album is here! 10.12.04







Threatening, intense, volatile hardcore in the vein of HATEBREED, KILLSWTICH ENGAGE, and PANTERA. 10.19.04



WE REALLY DON'T CARE HOW MUCH YOUR HAIR SUCKS.

STAY HARD. BE RUDE. www.rudeman.com



GREENE RECORDS

SUPERSALE from 9/15 - 10/14 12932 newport ave.#4 tustin, ca 714-505-6626



FURTHER SEEMS FOREVER



CONVERGE



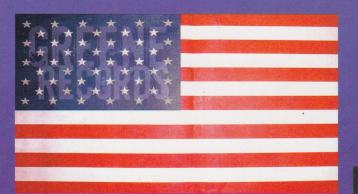
HOT WATER MUSIC



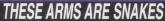
SHADOWS FALL



TSUNAMI BOMB









MEWITHOUTYOU



683 South Main St. Corona, CA 92882 info line: (951) 276-7770 booking line: (951) 340-0988 www.showcasetheatre.com

SAT



aleadqa yrotibua fairview ALLEY OF VISIONS Lorene Drive



THE LURKERS 1 SEP

MAD PARADE HOLLYTREE INFECTED MUDITARKS
THE DISPUTES

FRI

6

SEP

SUN



MISERY SIGNALS INTERNAL BLEEDING WITHOUT RESTRAINT BLACK HOLIDAY

SHOWCASE SHOWCASE SHOWCAN DAY BREAK * HYACINTH FUEL FOR HATRED THE LAST WAVE ROCKERS TO THE LAKE DYER * HATRIS CORRUPTIVE MORALS BEBRUN * ALGOMORTIS SATTCH BLADE 77 SEA SIDE SUICIDE



My New Life ENVERSION DAME Amber Sky burnthe8track



SHOWCASE SHOWDOWN death from the left SEP nothing to lose pariah * epherus pariah organize noise jep rocket * skaven FR stuck in adolescence the gigglecops



dissent

LOCAL HARDCORE NIGHT! 26 Pillar of Fate SEP the hate SUN soul inside UNDERNEATH THE GUN

a silent heartbeat

EARN **SEP 29** YOUR KEEP Mother Speed WED GHOSTORIES DROP IT



Still the #1All Ages Venue in Southern California Tickets Available at the Door



SHOWCASE SHOWDOWN

LED BY DARNESS LILLES AND REMAINS CASTIOLE ' FRINGE I'M NOT CLINT EASTWOOD CHAIN GANG OF SOULS PLUS MORE TBA

OCT SAT

LOO

NOS

POGO ATTACK EVER OF MODELLING FUL



46

OCT

SAT

UNTIL THE END OCT casel Jones FRI THE WARRIOPS

THE HITCHHIKERS VON STEINS









NORMALLIKE VOU BAY AREA ROCK N' ROLL



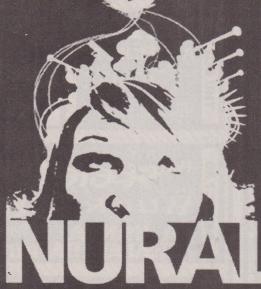




the worst of many flaws EP

www.normallikeyou.com





"...Pristine production,
and heavy quitars with
an edge of funky punk
is the fodder that
major labels swoon over,
so don't be surprised
if you see this group
on an upcoming
MTV2 NEW FACES IN ROCK
special."- SKRATCH MAGAZINE

The Struggle Continues... EP www.nuralmusic.com



J. KING NEPTUNE'S

17115 Pacific Coast Hwy, Sunset Beach 562 592-4878

SEPTEMBER CALENDAR OF EVENTS

SUN	MON	TUES	WEDS	THUR	FRI	SAT
			1	2	3	4
5	6	Two Dollar Tuesday \$2.00 draft beer \$2.00 Well drinks 2 Tacos \$2.00	8	9	10	11
12	13 MON NITE FOOTBALL PARTY! Raffle Prizes	Two Dollar Tuesday \$2.00 draft beer \$2.00 Well drinks 2 Tacos \$2.00	15	16 ART GONE WRONG	17 ROCKABILLY SHOW Arsen Roulette Rory Justice C.C. Jerome Trio Normandie Blue	Music of the Jerry Garcia Band D.G.B.
19	20 MON NITE FOOTBALL PARTY! Raffle Prizes	Two Dollar Tuesday \$2.00 draft beer \$2.00 Well drinks 2 Tacos \$2.00	22	23 EXPENDABLES EL GEFE	D.J. THE ALMIGHTY NECTAR	25 PARKAIMOON
26	27 MON NITE FOOTBALL PARTY! Raffle Prizes	Two Dollar Tuesday \$2.00 draft beer \$2.00 Well drinks 2 Tacos \$2.00	29	30 INDONESIAN MULES	10/1 Blues Queen: Zola Moon 10/2 Smilling Face Down 10/7 3 PartMix	10/9 The Have Not\$ 10/15 The George Fryer Combo 10/16 40RodPop 10/31 PARTY

RESTAURANT AND BAR OPEN 7 DAYS A WEEK

DINNER SERVED 5 UNTIL 10 NIGHTLY. COME FOR THE FOOD, STAY FOR THE FUN 2004

MONDAY NIGHT FOOTBALL BUCKETS O' BEER \$10 (6 DOM. BOTTLES)

THE NIGHTWATCHMAN

3311-1-1 TOM MORELLO ACOUSTIC

strike anywhere

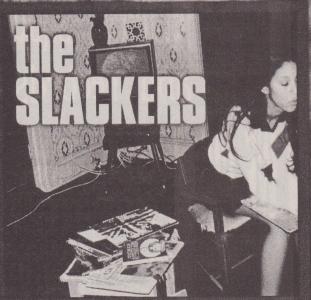
MIKE PARK



september 22 → henry fonda theatre

RED TAPE * THE MEAN REDS

friday sep. 24 >> henry fonda theatre



CHRIS MURRAY . THE STORY CHANGES

saturday october 2 ≯ el rey theatre



friday october 8 → key club in hollywood

saturday october 9 >> the vault in long beach

AGAINST ME!

WITH SPECIAL GUESTS TRUE NORTH

friday october 8 ≥ el rey theatre

GOLDENVOKE goldenvoice.com

TOWER RECORDS / ROBINSONS • MAY / THE WHEREHOUSE / RITMO LATINO CHARGE: 213.480.3232 • 714.740.2000 OR ONLINE AT TICKETMASTER.COM

ticketmaster

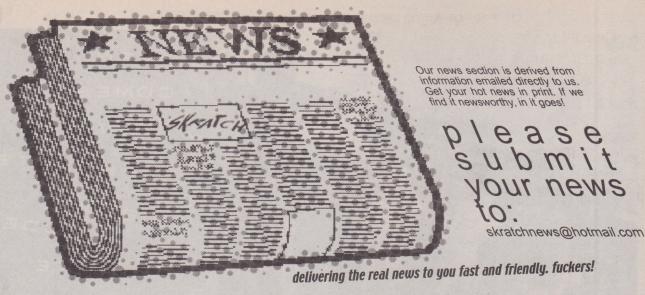


<u>limit 1 per customer</u>

punk ass shit for records+ 4 chaos is located at: 4110 s. maryland parkway www.cash4chaos.com







BROKEN DRUMMING STICKS

Sparta s drummer, Tony Hajjar, broke his wrist while playing in Sparta s and Incubus s daily intramurals. Incubus s drummer and bass player helped fill in for Hajjar for the rest of their tour togeth-

MCS AT YOUR CCS AND US Motion City Soundtrack (MCS) is looking to play a few colleges this fall. If you would like to hook this up at your school, contact roast@wma.com.

SOCIAL DISTORTION JOINS T. ARMY Social D. will be touring in support of their new album w/ Tiger Army and The Explosion. Learn more at www.socialdistortion.com and www.epitaph.com.

THE NEW BAYSIDE
The New York pop/rock band, Bayside,
has a new drummer, John, and new
bassist, Nick, which spawned false
rumors of their break-up. See www.baysiderocks.com for more info.

LISTED NUMBERS

Fall Out Boy gets a free phone from Samsung, and they have posted the number on the Internet. The number is (312) 351-0493 if you want to give them a ring. Read more at www.falloutboy-

THE UNOFFICIAL RNC WELCOMING COMMITTEE

An estimated 400,000 people marched against the Bush administration and the raq war the day before the kick-off of he Republican National Convention (RNC) in the streets of New York.

SHAME ON SHADY ADVERTISERS Punkhardcore.com is collecting donations right now because some of its advertisers have failed to pay them. They may have to shut down permanently without a successful fundraiser.

OBSTER SAYS OUCH!

Steve Lubarsky, owner of Lobster Records, wrecked on his bike and broke his hip. Send your well-wishes to Steve@lobsterrecords.com. Check for updates at www.lobsterrecords.com

FOLLOWING THE TRAIL

...And You Will Know Us By The Trail of Dead is hinting at reuniting with their recently separated bass player. Also in Trail of Dead news, their recently recorded albums release has been pushed back to January from October due to conflicting schedules with other Interscope artists. Keep on the Trail by visiting www.trailofdead.com.

VICTORY FOR XDOANEX

Victory Records has signed a deal to distribute the DVD label XDOANEX exclusively in North America. The first

video will feature Every Time I Die and A Static Lullaby. Find out more at www.victoryrecords.com.

SPITFIRE REIGNITES

Although Spitfire reportedly broke up in late 2001, they have reformed a couple of times to release material. They are currently in the studio recording.

CHANGEOVER FOR TAKEOVER Takeover Records is changing their name to Old Guard Records reportedly due to some legal complications. The new site should be running soon at www.odlguardrecords.com.

OVER MY DEAD BAND Over My Dead Body is said to be break-ing up. The California hardcore band s final show will be in San Diego on November 27. Keep track of them at www.indecisionrecords.com.

NO MORE EARACHE 4 THE ANGEL Metal band Morbid Angel departs from Earache Records after 15 years of working with them. This comes after Steve Tucker resigned from the band after eight years as their vocalist and bassist. Visit www.morbidangel.com

FATA MEMBER CHANGES From Autumn to Ashes (FATA) bassist Mike Pilato has decided to leave the band. FATA also lost their guitarist this year. Their new guitarist is Jon Cox, and temporarily filling in on bass is Josh Newton. Learn more at www.fromautumntoashes.com.

MUSIC MARATHON MAYHEM

New York's CMJ Music Marathon happens October 13-16, and features thoupens October 13-16, and features thousands of music performers. Record labels participating include Jade Tree, Eyeball, Fat Wreck Chords, Drive Thru, Lookout!, Victory, and many, many more. Check it out at www.cmj.com.

ONCE LOVED, ALWAYS LOVED The new band, The Loved Ones, has signed to Jade Tree Records. Formed out of pieces of Kid Dynamite, The Curse, and Trial By Fire. Learn more at

EAT UP SUM NU JIMMY EAT WORLD Jimmy Eat World is feeding their newest CD to their Jimmy-starved fans. FUTURES is set to release October 19 but you can get some previews at www.jimmyeatworld.com.

2004 OLYMPICS SUMMARY

The 2004 Athens Olympics are over. Paul Hamm won the individual all-around gold medal for men's gymnastics and was asked to return the medal due to scoring errors. This year's sand volleyball created a stir with its party atmosphere, including dancing cheerleaders in bikinis. The Iraqi soccer team's surprise success took them with-in sight of a medal. Finally, Adrian Annus of Hungary was ordered to return his gold medal in the men's hammer throw after neglecting to drug test.

SHADOWS FALL GOING OFF

Kung Fu Records has released their newest DVD in their live DVD series, THE SHOW MUST GO OFF! This one features Shadows Fall at House of Blues in Anaheim, California. For more info tright water transmitted to the control of the con info, visit www.kungfurecords.com

ONE MAN ARMY AT EASE

BYO Records band, One Man Army, has sent out their official break-up notice. The bands members are dabbling in other bands now, including vocalist/guitarist Jack Dalrymple joining Swingin Utters on guitar. Read about it at www.byorecords.com.

BLED FOR LIFE

Just when we thought Bled member Josh Sorbello had left the band to move to Texas, he is back and shredding bass lines with them once again. How could we ever have doubted that when their Website is www.bled4life.com?

STRUNG OUT ON X Strung Out just finished recording their next release, EXILE IN OBLIVION, and they left time to play in the X-Games for you boys and girls. Strung Out says EXILE IN OBLIVION is their heaviest CD to date. Visit www.strung-out.com.

The celebration beer-drinkers long for year round is finally back! Octoberfest is traditionally celebrated in the first weeks of October (and sometimes late September), so keep your beer goggles focused on what bands are playing your town s celebration of this glorious day.

MATCHBOOK PLUS MOTION
Matchbook Romance and Motion City Soundtrack have come out with an acoustic split album. For a little taste of the artwork and details, visit www.epitaph.com.

FROM FATA TO ONE TRUE THING Melanie Willis, the girl who guest vocals for From Autumn To Ashes has her very own band, One True Thing. They released FINALLY on Play the Assassin Records last December. Find out more at PlayTheAssassin.com.

HOPE IS NOT DEAD

Hope did not die for the metal/hardcore band, As Hope Dies, because after breaking up for one year, they are back together recording new material again (although it is rumored not with all orig-inal members). Check it out at www.undecidedrecords.com.

FLOGGING MOLLY AGAIN Flogging Molly has released their newest CD, WITHIN A MILE OF HOME on Side One Dummy. Go to www.sideonedummy.com/floggingmoly. Catch them on tour with The Briggs!

REVIVED SITE BRINGS LIVE AUDIO

Punkinterviews.com has re-launched their site with over 100 live audio interviews for you music enthusiasts to get your hands on. Check them out at www.punkinterviews.com.

BANDS SET FOR NEXT WARPED
August 20 marked the end of this year s
Warped Tour, and already Avenged
Sevenfold, The Transplants, and My
Chemical Romance are confirmed for
next year s roster. Warped 2005.com will
be up and unping by languary, but until be up and running by January, but until then, check for updates on warped2004.com.

ADDING A LIL PUNK TO LATE NIGHT NOFX performed on LATE NIGHT WITH CONAN O BRIEN on August 10. This gave NOFX the perfect chance to promote their anti-Bush agenda and create a little punk rock chaos on late night TV. Visit www.nofxofficialwebsite.com for more on the band.

MEET AFI THIS HOLIDAY

Nitro Records will be releasing a retro-spective CD of AFI. The CD will feature songs from each of the six albums AFI songs from each of the six albums AFI released with Nitro. Nitro halis this to be the perfect little Christmas present for you kiddies who only know the over-10-year-old band through their latest album, SING THE SORROW. See www.nitrorecords.com for details.

FULLY AUTOMATIC GRIEVES

Fully Automatic Records lost their core staffer, Rob Robbins, when he passed away August 28. I think we speak for a lot of the music community when we say that Rob will truly be missed. See fullyautomatic.org for contacts and info.

FAT WRECKS ONLY CRIME
Only Crime's debut CD, TO THE
NINES, has been released on Fat
Wreck Chords as the label's newest band. Only Crime is made up of ex-members of such bands as Good Riddance, Bane, and Descendents. More at www.fatwreck.com.

DRUM ROLL PLEASE
DRUM! MAGAZINE has released their DRUM! MAGAZINE has released their annual readers poll, and the top four punk rock drummers have been named: Blink 182 s Travis Barker, Perfect Circle s Josh Freese (also played with The Vandals and Suicidal Tendencies, among others), Strung Out's Jordan Burns, and Green Day's Tre Cool. Read more at www.drummagazine.com. Queen Maru's

10th Annual Halloween Terror Fest

7 Horrifying Mazes

Huge Dance Party Every Night

Preview Nights Oct. 8, 9, 10 Only \$15

Regular Nights Oct. 15, 16, 17, 22, 23 24, 28, 29, 30, 31 7:00 p.m. to Midnight. \$29 Per Mortal

562.435.3511

No costumes allowed. Not recommended for children under 12 or the faint of heart. At the south end of the 710 Freeway, on the water in Long Beach. Prices and mazes subject to



change. There is a charge for parking. www.queenmaryshipwreck.com

SEPTEMBER 19

Los Abandoned Xanimo Bronson

Reven

SEPTEMBER 27 1208

Neviah Confronted The Knife Fight

SEPTEMBER 20

Madcap

Stairwell

The Psychotics Minus Me

OCTOBER 11

Yesterday's Rising

with guests...

Casey Jones Donnybrook

The Warriors

all shows on sale @ www.ticketweb.com

Currently accepting band submissions for upcoming shows in Los Angeles & Orange County.

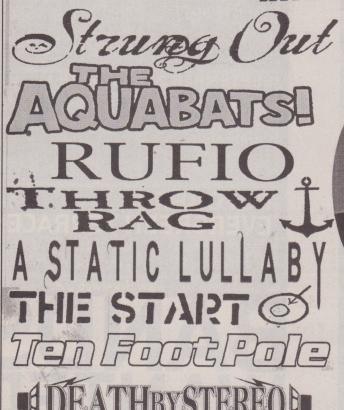
email: booking@incrementorg.com

Mail: The Increment Organization 530 S. Lake Ave, #409 Pasadena, CA. 91101

We would like to thank: Acceptance, The Chemistry, The Higher, The Snake The Cross The Crown, Gatsbys American Dream, Kill Radio, Jenoah, Waking Ashland, The Mean Reds, Amity, Lances Hero, Madcap, Anadavine, Blue Print Car Crash, and Audio Karate for an amazing summer!!

SUPERGADE

A ONE-DAY FESTIVAL, COMBINING LIVE MUSIC AND VIDEO GAMES INTO AN AMAZING EVENT!



AND MANY MANY MORE - CHECK WWW.SUPERCADEMUSICFEST.COM FOR UPDATES!

PLUS - 150 ARCADE GAMES

- from classics to new hits
- all set to FREE PLAY!



NOS EVENTS CENTER
ORANGE PAVILION
SAN BERNARDINO, CA
SAT OCT 2, 2004
Doors open at 11 am

Tickets available through Ticketmaster

kexx For more info go to www.SupercadeMusicFest.com



We're here to aid your band every step of the way...

OperationBandAid.com is your 'one stop shop'
for creating the elements required to get
your band out there and heard. We provide all the
top quality products needed to create a Demo CD,
a strong Bio and Press Pack, Photos, Artwork,
Merchandise, Music Video and more.
We work hard to provide you with the
highest quality of service at a realistic
price, always ensuring your band feels confident
with your final product.

Call (818) 720-7521 or visit us at WWW.OPERATIONBANDAID.COM





THE NATION'S

LARGEST SELECTION

OF MUSICAL GEAR

& ACCESSORIES!

THE
BEST SERVICE
ANYWHERE!

THE GUARANTEED

LOWEST PRICES

IN THE U.S.A.!

Sam flok

GUITARS • AMPS • PRO AUDIO
DIGITAL KEYBOARDS • DRUMS
PERCUSSION • MUSIC SOFTWARE
BRASS & WOODWINDS • DJ GEAR
SHEET MUSIC & MORE!

Visit our website: www.samashmusic.com • Call 1(888) 615-5904 for details

Canoga Park, CA (818) 709-5650

> Cerritos, CA (562) 468-1107

Hollywood, CA (323) 850-1050 NEW! City of Industry, CA (626)-839-8177

Ontario, CA (909) 484-3550

West Hollywood, CA (323) 654-4922 Westminster, CA (714) 899-21<u>22</u>

NEW! Torrance, CA (310) 214-0340

> Cherry Hill, NJ (856) 667-6696

Edison, NJ (732) 572-5595

Paramus, NJ (201) 843-0119

New! Springfield, NJ (973) 376-5161 Brooklyn, NY (718) 951-3888

Carle Place, NY (516) 333-8700

Forest Hills, NY (718) 793-7983 Huntington Sta., NY (631) 421-9333

> New York, NY (212) 719-2299

White Plains, NY (914) 949-8448

GREAT WHITE SHOW Sunday, OCt 10th

WAR AND PEACE

-featuring Jeff Pilson (Bass player from Dokken)

THE ATOMIC PUNKS

-Tribute to Early Van Halen (ALL Ages)

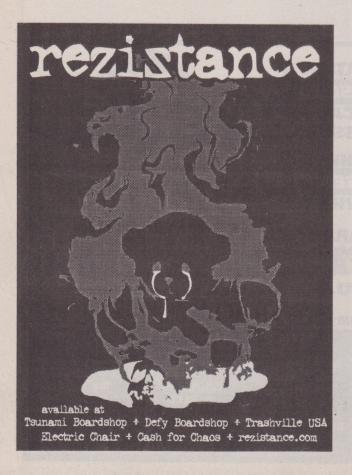
PRECIOUS TIME

OVER after 10 pm

Pat Benatar Tribute Band (ALL Ages)

Giveaway n 95.5 KLOS OCWeek!

Ibiza Nightclub-Uptown Whitter 13002 E. Philadelphia St. Whittier, Ca 90602 Tix on sale @ Ibiza 562 693-7998 All ages event until 10pm · 21+ after 10pm Presales \$20.00 - Door \$24.00 Doors open 3pm-2am captainticket.com online 1 800 422-4002





PRINTED T-SHIRTS

As low as

White Shirts One Color/One Side

Hey that's

\$33.00 a doz.

Black Shirts White Ink/One Side

per shirt

Full Color or Black and White It's all the same price - what the hell?!?!?

DIY, you say? Yeah, we print 'em YOU cut 'em - we're fast too! But if you want somethin' fancy go to the BIG GUYS

and don't break my balls about it. Well, I don't actually have any balls, but if I did, I wouldn't want you breakin' 'em

PRINTED

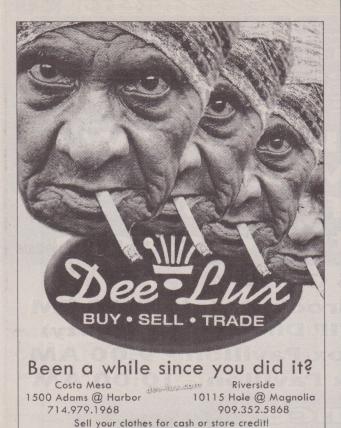
Order some damn shirts from us now!

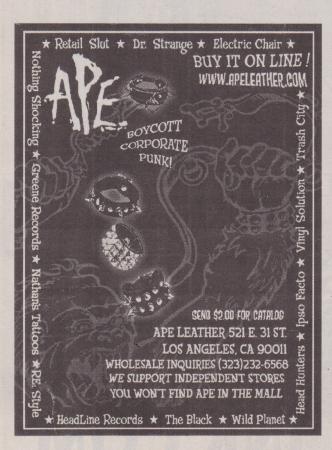
www.angrygirl.org

or email: michelle@angrygirl.org

We know who you are and where you live So order NOW!

or a big scary monster will eat chooo





PUBLISHITTER: SCOTT PRESANT

COMPUTER GEEKS: SCOTT PRESANT CHRIS FORRETTE MATTHEW ENCINA SCOTT ANDRESEN

WANNABEE JOURNALISTS:

I

G

T

Σ

T

ď

S

JOE DE ANDRADE
RICH BALLING
DENISE BLAZ
BETH VAN BOXTE
CASSIE LYNN BURKE
CARLEY CHARPENTIER
TIFFANY CHOW
CASEY CLAGUE
KEVIN CONWAY
FRANCIS CORVA
ANTHONY DE LA CRUZ
DARREN DAVIS
ALAND FAILDE
JULIE FREDRICKSEN
DUG FREDRICKSEN
DUG FREDRICKSEN
NORBERTO GOMEZ, JR.
CHRIS HENEDRICKSEN
LARY HERNANDEZ
MATTHEW HOCKING
JASON JACKOWIAK
RAY HARKINS
ZAC HIBBARD
ADAM HUDSON
JANELLE JONES
MICHELLE KANDALAFT
DAVIE KAUFMANN
JANELLE JONES
MICHELLE KANDALAFT
DAVIE KAUFMANN
DAVE KARGOL
JASTEN KING
SARAH LAIDLAW
MABEL LAM
MABEL LAM
JOE LICAYOLI
JEFF LORBER
ROB MACY
TODD MARKEL
CHIP MIDNIGHT
CASEY MURPHY
GREGGORY MOORE,
JENNIFER MONCAYO
CHAD NIEBOER
LIZZY OHARE

ANNETTE OVANESSIAN ERIKA OWENS RYAN PANGILINAN JACK PARTAIN JACK PARTAIN
WALLY PETERS
SCOTT PRESANT
JESSICA RIHAL
COURTNEY RIOT
DANIEL RIVERA
CHARLENE ROGERS
JUDE RUIZ
JASON SCHREURS
MATTHEW SIBLO
DON SILL
DON SILL MATTHEW SIBLO
DON SILL
LUKE SIMPSON
BRIAN SPIEGAL
LUKE SIMPSON
BRIAN SPIEGAL
MARCUS SOLOMON
MIKE SOS
JENNIFER SWAN
MARCIA TAYLOR
ERIK THOMAS
TEKOLOTE
THOMAS MURRAY
TOM TEARAWAY
MARK A. WHITAKER
ANDREW WIESTOCK
JOE WILSON
IAN WILKINS
MELISSA WONG
X RAY
JOHN WOODS JOHN WOODS H. BARRY ZIMMERMAN

FLASHERS: RANARCHY ALICIA
DANIEL BOYD-BARRETT
DAVID BEACH
VAUGHN BELTON
DAN BOCZARSKI
MATT FISHER
BRANDY FLOWER
JIMBO GRAY
ELIZABETH HARE
SHANNON HASLINGER
HEATHER JAGGER
DAVID JIPO
DAVID JIPO
DAVID JIPO
DAVID JIPO DAVID JIRO JANELLE JONES JASTEN KING JASTEN KING
ERIC LAWSON
TODD MARKEL
JOAQUIN MARTINEZ
JAKE MICHAELS
ANNETTE OVANESSIAN
MINDY PODER
CHAD SENGSTOCK

SHEFFIELD
DAVID SMALL
MARCUS SOLOMON
NOEL VASQUEZ
MARK A. WHITAKER
JONATHAN WILLOUGHBY
JOHN WOODS
SCOTT WULFESTIEG

CHAIN-SMOKING PRESS COORDINATORS:

BILL ADAMS KYM COHEN

SEMI_LITERATE COPY EDITOR: GREGGORY MOORE

OPERATIONS MANAGER: BILL ADAMS

INTERNS WITH FAB. 401K PLAN: JUSTIN NOUGET PRIYA SATIANA

CONTRIBUTING ADVERTISING A-HOLES:

SCOTT PRESANT ROGER SMITH JESSICA RIHAL

SLOPPY INEFFICIENT DISTRIBUTION:

I AND I DISTRIBUTION
AZ PUNK JIMBO GRAY1 WORDSOLUTION-PUNK
ROCK TV NKB RECSSTREET ANTHEM
-INFRACTION- SHOESTRING-HIGH FIDELITYLINDSEY KOWAL SKI LINDSEY KOWALSKI. CHOM ENTERPRISES

Wanna subscribe? subscribe@skratchmagazine.com

contacts:

scott: multitasker/ads/head hancho(scott@skratchmagazine.com) comps: promo comp go-to-guy (matt@skratchmagazine.com) the press coordinator: (press@skratchmagazine.com) send sample articles/photos: (articles@skratchmagazine.com) street team corporal: (skratcharmy@skratchmagazine.com) gimme: subscriptions (subscribe@skratchmagazine.com) submit your band's showdates: (reviewshows@hotmail.com)

Cover Artwork "shrinking the world by Jonathon Baker www.jonathonbaker.com

Sept. 04 #103

For advertising call 714 639 5000 <130,000 readership and 1/2 are morons>

Ads due: every month

email: ads@skratchmagazine.com for 2004 ad rates

WHERE IS SKRATCH? (besides next to your toilet) CA, NY, NJ, PA, MA, CO, WA, IL, AZ, NV, OH, FLA +..

send writing/photo samples..... to: press@skratchmagazine.com

need ad rates/send letters.... to: scott@skratchmagazine.com PMB 123 17300 17th St. Suite J Tustin, CA 92780 714 639-5000 Se a couple paties

You know what kills me everytime? It's when I see a couple eating together and neither one speaks a word to the other. Kills me.

scott@skratchmagazine.com

The editor does not necessarily share the opinions expressed in this publication and assumes no responsibility for the advertisers within its pages. The editor enjoys the act of you squinting.



Get your tickets NOW @ **Thomas & Mack Center Box Office or** www.unlvtickets.com

DOORS OPEN:

Friday, Sept. 17, Hardrock Hotel - 9:00 PM (Artist Meet & Greet, VIP Dinner, After-party) Saturday, Sept. 18, Cox Pavilion - 9:00 AM Sunday, Sept. 19, Cox Pavilion - 10:00 AM

Come experience theartof tattooing Be tattooed by artists from all over the world, or watch your favorite artists at work.

FAMILY FUN FOR EVERYONE!

Tattooing, contests, seminars, live music, art, car & bike shows, vendors, raffles, open skate ramps, monster bus rides & festivities for all!

For more info: 702.280.9403

WW.LVTCINK.COM









www.whoaohrecords.com

"I thought only the Descendents could still write songs like that!" Jim Testa Jersey Beat

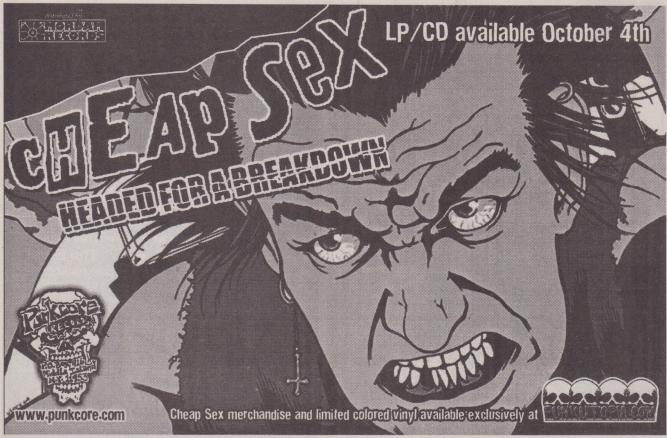
"There's no delicate way to say this. I think the ergs are geniuses"

Megan Pants

Razorcake

Also Available Records By Darlington, The Apers, Charlie Brown Gets a Valentine Dirt Bike Annie, Teen Sensation Glasses, The Kung Fu Monkeys







custom quotes 0 B products • Download digital templates • 0 0 00 prices Browse 100's of Place orders 24/7













































































1300 W. 78th St., Cleveland, OH 44102

Toll Free: 877.246.3132 • Local: 216.472.1650 Hours of operation: M-F 9-5pm EST











THE OPPOSITE FROM WITHIN - 10/5/04

THE KINGS OF GERMAN METALCORE RETURN WITH THEIR BLISTERING STYLE OF POST-MODERN, DESTRUCTIVE METAL-CORE WITH AN UNPARALLELED SENSE OF HEAVINESS AND MUSICIANSHIP

WWX CALIBAMMETAL COM





"DIRTY, ENRAGED AND TECHNICALLY IMPRESSIVE.. THEY HIT WITH THE IMMEDIACY OF A GAG REFLEX"

- PASTEPUNK COM. WWW.DEVILINSIDEMAFIA.COM

ST. DESPERATE VIOLENT

GLUSS-CUSKE

PROCESSES

WE ARE GATHERED HERE TODAY...

LLESLEFAILED.INFO

THE REAL PROPERTY.

TRACK

ABACUS

THE www.burnthe8track.com

{Interviews Interviews Interviews Interviews Interviews

in order of appearance:

Converge The Faint Further Seems Forever Taking Back Sunday Cattle Decapitation Planes Mistaken For Stars Terror Undernath Hot Rod Circuit Misery Signals Tsunami Bomb The Briefs Веер Веер Hawthorne Heights Hellogoodbye Limitpoint Play Pretty For Baby Silent Orive

SKRATCH IS LOOKING FOR BANDS FOR OUR UPCOMING PROMO COMP. CD!

interested? deadline: in 7 days email: ads@skratchmagazine.com





Contact Robert Trujillo (562) 773-5877 For Details... ROOMS STARTING

AT \$10hr.

Santa Fe Springs

Anaheim (714) 634-4678 Converge By Dave Kargol Photo by Andrea

Converge doesn't really need an introduction. Most anyone who is even slightly familiar with the world of aggressive music is familiar with the "you either love it or hate it" tag better applies to another band, and most who have encounted and most who have encounted and most who have encounted it ago to have encounted a the world in a the w Bannon's emotional After some wreckage to life with such vivid sincerity and conviction. Bannon wears his battered heart and soul on his sleeve the rough his notorious shredding and panther-like growl. He's not a vocalist who writes lyrics because the standard conception of a rock band requires him to he does so because he has a burning message to communicate. There's a distinct difference between whining about your girlfriend's haircut and the profound veracity of a line like "I'll take my love to the grave" ("The Broken Vow"). That same unbridled intensity and flawless execution is channeled into YOU FAIL ME. Converge's some peofourth true full-length (which is their first release for the legendary Epitaph imprint, following their split from Equal or unit of the portion of the profound veracity of the part of the part of the profound veracity of a line like "I'll take my love to the grave" ("The Broken Vow"). That same unbridled intensity and flawless execution is channeled into YOU FAIL ME. Converge's some peofourth true full-length (which is their first release for the legendary Epitaph imprint, following their split from Equal or unit of the profound veracity of some peofourth from Equal or unit of the profound veracity of the pr

Vision earlier this year). And while YOU FAIL ME isn't a total departure from the roaring whirlwind of JANE DOE (fast and fiery tracks such as "Black Cloud" and "Eagles Become Vultures" seem like B-sides from that album), YOU FAIL ME sees Converge trying new and impressive things, such as the record's lone and hauntingly quiet guitar intro, "First Light", and the subdued acoustic strumming of "In Her Shadow".

SKRATCH recently sent a list of questions to the always busy Bannon (who is also an in-demand graphic designer and cornerstone of the Deathwish Inc. label) via e-mail.

SKRATCH: How has life been treating you recently?
JACOB: I've been doing alright. I keep myself fairly busy by habit with creative projects, as well as helping run the Deathwish label.

SKRATCH: I know you made the move from Equal Vision to Epitaph not long ago. What prompted this decision? Why not Deathwish?

JACOB: After JANE DOE was released, our obligations to Equal Vision, in our opinion, entered a grey area. We felt that our contractual obligations were fulfilled at that point. After some talking amongst ourselves, we came to the collective conclusion that we were no longer comfortable with Equal Vision and that a new label home was needed. After months of talking amongst our selves, we decided that there were only a few was a selectives.

4

efforts, and that was that. We are very happy with that decision. Although it would have been great to release future albums with Deathwish, we felt that it would be difficult to balance the label and band words responsibly. It made more sense to find a supportive outside party.

SKRATCH: I imagine you're quite busy with Converge, as well as with your design career. What made you decide to start your own record label?

JACOB: The label was founded out of emotional and ethical yound label releasing diverse aggressive music. Labels either immersed themselves in the DIY ethic and had no forward movement or they simply left it behind when majorlabel influence and accessibility reared its ugly head. Our goal was (and still is) to exist as an ethically sound independent label, yet still to create the highest quality releases possible we are growing and succeeding. When we started the label emotionally I needed a place to immerse myself, to lose myself but be productive with my efforts. The label gave me that sense of fulfillment and still does today.

SKRATCH: Try to Summarize With your describe yourself but be productive with my efforts. The label gave me that sense of fulfillment and still does today.

SKRATCH: Try to Summarize With my efforts. The label with my efforts. The label gave me that sense of fulfillment and still does today.

SKRATCH: Try to summarize your ferends and succeed encourage violence? with your summarize your falls my better there and continued to write and continued to do and continued to was noching. It that that point, I that that you for any better there and continued to do and continued to do and continued to write and continued to write and continued to write and continued to write and continued to was noching. In that busy of failmand continued to write and continued to write and continued to write and continued to write and continued to was noching. In that busy of failmand continued to write and continued to was noching the found some failure to write found some failure to write found

released JANE DOE I feli that I would have

ly sound independent label, yet still to create the highest quality releases possible. We are growing and succeeding. When we started the label, emotionally I needed a place to immerse bands such as myself, to lose myself buil be productive with my efforts. The label gave me that sense of fulfillment and still does today.

SKRATCH: Try to summarize YOU FAIL ME both musically and thematically. How does this record relate to JANE DOE?

JACOB: four friends in Hatebreed encourage violence, then we do, as well. I feel both of us draw from a similar well of emotion. However, I disamilar well of emotion.

SKRATCH: What is the status of the band's plan to re-record and re-release PETITIONING THE EMPTY SKY and WHEN FOREVER COMES CRASH-ING? COMES INGS INGS JACOB: Just remixing, remastering, and repackaging. We are in the process of completing that project.

SKRATCH: What technique do you use for your screaming voice? Have your vocal chords ever been damaged?
JACOB: There's no technique, really. You learn your limits, and you coexist with them.

What

sense of clo-sure After all, the album was a you coexi massive them. purging for me. In SKRATCH:



instruments can you play? What role do you typically play in shaping Converge's

music? JACOB: I can play guitar, bass, and drums pretty well. At this point in the band, we all bring something to the table musically.

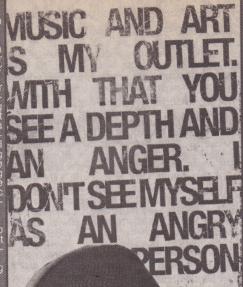
SKRATCH: Your video for for "Concubine/Fault and Fracture" is stunning. Are you planning on filming any new videos for the new record? JACOB: We have plans for video for this album. We will be shooting

this fall with Zach Merck,

SKRATCH: Tell me a little bit about your new project, Dear

new project, Dear Lover. JACOB: Dear Lover is primarily recordings I've been making at home for the past two years. There is a large mass of material now. At this point I am just working toward refining the material and shaping it into cohesive releases. The music is fairly dark and minimal.

SKRATCH: What do you enjoy doing most when you're not working on art or music? JACOB: Spending time with my dogs.



SKRATCH: How long have you been actively creating visual art and doing design work?
JACOB: I've been creating visual art since I was a kid. I've been doing design work since 1995.

SKRATCH: How often do you write (i.e., the written word)? JACOB: Every day.

SKRATCH: What was your first tattoo? At what age did you get

JACOB: My first tattoo has since been covered. I first was tattooed when I was 15 years old.

SKRATCH: Do you have a steady artist who works on you? JACOB: There have been a variety of people who have worked on me: Mike Lussier, Don Lussier, Grez, Jef Whitehead, King Ron, Adam Barton, Darren Brass, Thomas Hooper, and more.

SKRATCH: What are you planning on having done next?

JACOB: There are many ongoing projects.

SKRATCH: What do you feel makes life worth living?
JACOB: Love. Friendship. Family.

SKRATCH: What's next for Converge, and how much of the Converge story remains to be written?

ten?
JACOB: We'll continue as long as we feel we have something relevant to create and to express. Thank you for your time.

Converge will be knocking over clubs nationwide this fall when they hit the long road to support YOU FAIL ME with Cave In and Between the Buried and Me. For a comprehensive list of dates, visit www.convergecult.com.

The Ultimate Punk Music Store! Your website is very user friendly and the best part of this was that all the litems I selected were in stock! Thank you for making this a painless experience. You website is very user friendly and the best part of this was that all the litems I selected were in stock! Thank you have nice prices, and the cheapest shipping.

you guys do a great job, thanks for everything!!

this is the coolist site ever in the history of the world

the child this is a cool site, lots of hard to find stuff

THE BEST SITE EVER!!!

and the cheapest shipping

I am very impressed by the prices
and the case of use of the site.

You guys have an AWESOME site.

you guys are just the best, I always look
to you gays for new music and reviews on bands

THE BEST SITE EVER!!!

You guys have an AWESOME site.

I found everything I was looking for and didn't get lest at all. Keep Rockin Oi Oi Oi!!!!

THE ULTIMATE PUNK MUSIC STORE' quite right!! never have I found such wide range of cheap punk related items.

Seriously, can you argue with these kinds of comments? Check out interpunk.com and you'll

My friends had all this cool stuff and I asked them 🐷

where they got it and they said, "Interpunk.com, dumbass."

I was so happy to finally find a site that shipped to Aus and didn't ask for your soul in return.

find more than tons of merch at great prices. NEARLY

You'll also find tons of contests, pre-order 50,000 ITEMS! give-aways, ways to sell your band's music, MP3 clips, album reviews... the list goes on and on. So see what many people have already discovered! Visit INTERPUNK.COM today!

Finally, every scene kid's favorite band to dance to has released a new album. Electro-darlings The Faint (on Omaha's well-known indie label Saddle Creek) have done it again. WET FROM BIRTH, being released on September 14, will be their fourth full-length (not including the REMIXES version of DANSE MACABRE). Like their others, it no idea what kind of effect it bands. You've been called be. Try to contain your excite-will not only blow away the industry and their will have on the music scene, "genre-defying." Do you agree ment, and check out both fans, it will defy every boundary of categorizing and labeling. The Faint is not electro-clash. The Faint is not indie rock. The Faint is pure awesomeness (is that a word?)—and no one really cares what genre they belong in.

So, how does a band that defies all the labels write their music? What do they do for fun? Who are they and where do they come from? I tried to find out by asking bassist Joel Petersen a few questions via

SKRATCH: First, introduce yourself and let us know what you do in The Faint. talk on the phone.

SKRATCH: Finally! The Faint is roles in the writing process. I, personally, releasing an entirely new album, like the fact that any of us can pick an WET FROM BIRTH, on September instrument and work our idea for a part in 14, 2004. Tell us what you a song, that none of us feels ownership over ing what someone else has in mind for personally feel is different on any certain instrument. We were in the studio what our band should sound like. WET FROM BIRTH from your for a little less than two months. It was a long previous work and what session, but [it was] worth it in the end. We are kind of effect it will have happy with the new record. the music

scene/industry. JP: Yeah, "finally" is Was it something intentionally sought after, or did it the first I have heard of it being truly the right evolve into what it is today? or did it happen completely Well,

lot of different out what we liked and disliked about what we did. We are things in our still in that process—and hopefully we always will be. heads when

the SKRATCH: Saddle Creek has become a hugely recognized and new record. respected indie label. How does The Faint feel about Saddle we Creek? First.

JP: Good. It is our home. didn

to want write

JP: I feel very lucky that we get to make music for our friends to put out, and I hope they feel lucky to put out their friends' music.

SKRATCH: What are the plans for the coming months? Any mainstream press

JP: We have been doing interviews and what not, and we have lots of touring plans for this fall/winter-and even a bit in the spring.

SKRATCH: You were experiencing a lot of radio play on major radio stations. How did this feel?

JP: [...] It wasn't something we had ever hoped for or really cared about, but I suppose it was nice to see them playing some-thing that didn't follow the usual chain of payola.

SKRATCH: On previous tours, you brought along huge screens and played amazing visuals while you performed. Tell us a little bit about that project. Why and how did it come about? Are there similar plans in the works for the next

tour? JP: Yeah, we like to do video stuff for our shows. Jacob and Dapose do most of the video stuff, with us looking over their shoulders. We are all interested in visual

DANSE MACABRE part art, and I think it was JP: "Symptom Finger". Not sure why. I two, but we did want to a goal of ours to just had to answer though. learn from it and improve include that in our open in our ideas for songs next tour. and for lyrical content. We if any. I guess time will tell. Hopefully, people will have a feel sets The Faint apart? good time with it.

process is like, especially for this and not in association with other's

new album. JP: After quite a bit of touring, we year in order to write songs. We also booked the studio time then in order

to give ourselves a set deadline. We tend to write songs very slowly because of our lack of any consistent

JOEL PETERSEN: I play bass and method. A song idea can come from any of us at any time. Same with [the] parts to a song: none of us have specific

SKRATCH: How did The Faint's sound come about?

by chance?

JP: I think it was an evolution. It took us time to figure think we had a

't

SKRATCH: Do you think either The Faint or Saddle Creek would be where it was today without the other?

upon things that we didn't music. We will be doing like. We tried to be more more video stuff on our

If I were you, I'd be itching to get my fingers on the new album. Lucky for me, I already have it...and it's liked the idea of doing dif- SKRATCH: The Faint definite- every bit as amazing as your little ferent types of songs. I have ly stands out from other imagination is cooking it up to with that label? What do you www.saddle-creek.com

www.thefaint.com. JP: I think that is a nice idea. Hopefully it is true. I think most SKRATCH: Fill us in a little bit on bands and artists would like to what the writing and recording be considered solely by their art art—but this is not a perfect world.

decided to not play any shows for a SKRATCH: What does a "genre-defying" band like The Faint do in their spare

> JP: Make videos and music in non-Faint bands.

SKRATCH: I want to talk about the DANSE MACABRE REMIXES album for a second. Whose idea was it?

JP: We have been interested in remixes for a while, and it was something we wanted to do. I like the idea of hear

SKRATCH: The REMIXES album was received overwhelmingly well. Did this surprise the band? Did you hope for this kind of success? JP: Was it? I guess I am surprised. This is received overwhelmingly well. We never hope for that kind of success; we just try and make the best music we can.

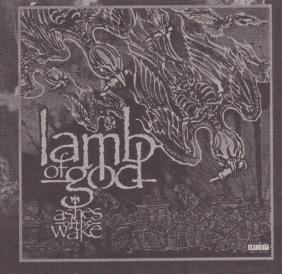
SKRATCH: Are there any plans to do another album of remixes? JP: Not currently.

SKRATCH: If you had to choose one song from the new album to never play at a show, ever, which would it



lambofgod

AS SEEN OZZFEST '04



ASHES OF THE WAKE

IN STORES NOW

WWW.LAMB-OF-GOD.COM



Further Seems Forever By Mabel Lam

Third time's a charm. Even though this to Further Seems Forever—and without doubt it's fitting for their newest album, the road? HIDE NOTHING. By combining the DERICK: Nah, not too much. There's more sentimental aspect of THE definitely times when you're thinking SKRATCH: So is this more of Jon's

DERICK: We've been pretty busy. We ple and hang out. played a big festival called Cornerstone in Idaho on July 6th, I believe. Actually, I literally just got back home from DERICK: [Laughs] Actually, I have. But, Orlando. We just recorded three yeah, our life isn't really like that. acoustic songs that are going to be on a special promotional type of CD SKRATCH: Maybe It's just me, but I ple more shows (one here in Fort pointed out that. Why is this? Lauderdale, one in Colorado with DERICK: I really have NO ideal They was a real joy to write. P.O.D., Blindside, and other bands like do about 99.9% of the time have them that ([which] should be a lot of fun) in released on Tuesday. DVDs, too, actu- SKRATCH: Do you personally have a early August). Then we'll be rehearsing ally, I really don't know why that is the preference of the softer or harder right up until our tour starts—which I case, I assume it has something to do sound? believe is August the 20th. We'll be with the shipping or marketing doing a full U.S. tour August, September, and early October.

time then?

[then] at home a few weeks at a time, towards with this album? so we spend it with family and friends. DERICK; I think it's somewhere in SKRATCH: What message are you

up killing each other when you're on what we've always wanted and have

MOON IS DOWN and the rawer edge that you're tired of being in the van of HOW TO START A FIRE, all five amongst these guys. We're pretty used that the band collectively achieved members ended up creating a perfect to it now, since we've been touring what it wanted after so long? balance between the two. Starting from together for about four years. DERICK: I think it's both. When Jon their home base in Florida, these five Obviously, everyone's had their joined up, we had pretty much decided guys will tour the nation to launch HIDE moment on the road, whether it's being to break up when our last singer quit. SKRATCH: So how are you guys a good show and have fun. We feel "Well, let's give Jon a call." He's an keeping yourself occupied before good, even though we've seen the amazing singer, and you never know HIDE NOTHING is released and you country a million times now. It's still cool what can happen. So he came in, and guys go on your three-month tour? to see new places and meet neat peo- we gave him a couple songs. The

THE ROAD?

through Best Buy. After this, we're didn't notice that CD releases always together and were kinda learning the going to be rehearsing. We have a cou- happen on Tuesday until my friend

DERICK: Usually, we're on tour a lot, you think you guys have turned ones.

We write when we can and between, actually. There's one acoustic guys trying to convey with the title, rehearse...but really, we're on tour a and mellow song on the album, but "HIDE NOTHING"? lot. We had a little hiatus-obviously, most of the music is pretty aggressive. DERICK: It's one of the names of the with the new singer-so during that It has a lot of the nice vocal qualities songs. I don't know. With all the drama

getting the album finished with Jon, of the great melodies and great lyrics, [and] just kind of gearing up for the tour- and a lot of the same fire that HOW TO START A FIRE. The instrumentation and the music itself are excellent, as is a worn out cliché, it's still applicable SKRATCH: Do you guys ever wind well. It's a perfect balance—basically, been working towards.

contribution or more from the fact

tired or being sick of being there. But We heard that his band, Sense Field, usually it makes up for it when we play had just broken up, and we were like, music had already been recorded, and he did two songs for it, and we were just on July 3rd and kind of a random show SKRATCH: Have you ever read ON blown away. He definitely had a HUGE impact on how happy we are with the melodies, the lyrics, and the music. When I was writing for HOW TO START A FIRE, I was still fairly new to it. We were still kinda started touring heavily ropes and strengths and weaknesses about each other, whereas this album

DERICK: Uh, I don't know. It depends on the direction [...] There's no set SKRATCH: Your first album, THE sound in the beginning. The songs MOON IS DOWN, In some respects would start out, and it went in the direc-SKRATCH: What about when you was soft, while the second, HOW TO tion it went. I don't really have a preferguys are at home? How do you kill START A FIRE, leaned toward a more ence, though. I like the heavier tunes aggressive side. Which direction do we play...and sometimes the mellower

time we were working and stuff like that, that THE MOONS IS DOWN had, a lot with our last singer leaving and all the

urtherseemstoreve

It's a perfect balance-basically, what we've always wanted and have been working towards.



as we felt like a lot of stuff was write. kept from us.

need to speak more to Jon. But to get used to? I think it's a really positive CD DERICK: Our drummer usually band members? light. When Jon came in, there before we play. was really a breath of fresh air, capture that.

year that goes by?

DERICK: I think we tour so to go vegan? can't see your family much, who were vegan and vegetariname my guitars or sleep next you're sleeping in a hotel every an. They were just, like, "Come to them in my bed or anything.

things that we later discovered night or riding in a van on, try it out. You might like it." had been going on, we just felt overnight... It's just part of And I was like, Whatever, I'll be like it was a very [fitting] name what we do every day. We don't vegetarian for a month. After for the album, because we're celebrate every year that pass- that, I realized that I could definot trying to be shady and not es, [but] we look forward to nitely do it-especially after trying to hide anything, where- every new album we get to learning all the negative

SKRATCH: Are there any odd figured that it was a smarter SKRATCH: Are there any habits (when touring or way to live. other statements on the CD? rehearsing) from you guys

and that it's basically about our snores really loud, so we stick DERICK: Ah, no, not really. experiences. We really went him in with the crew. Other than Chad basically tip-toes around through a very hard period dealing with little things like being vegetarian. He goes when our last singer left, when that, not really. We don't have back and forth a little bit; but all these things were coming to any strange rituals or anything. Jon and our drummer are pret-

SKRATCH: Six years is a and I saw that you're a vege- There are no hard feelings long time! Are you guys like tarian on PETA2's site. Do either way. those sickeningly sweet cou- you have any pets of your ples who celebrate every own that you took into con- SKRATCH: Do you treat your sideration when you decided guitar like it's your own pet?

much that the time just passes DERICK: I DO have a cat, but phases where I use one more without our really paying too that's not why I went vegan. A than the other. I've been playmuch attention. It's just a pro-little over four years ago, I took ing my Goldtop for awhile now. gression, and you have to a road trip across the country, That's kinda been my baby; but make many sacrifices. You and I went with a couple friends I switch back and forth. I don't

aspects of factory farming and environmental impacts. I just

DERICK: Lyrically, I think you that Jon [the new singer] had SKRATCH: Have you ever need to speak more to Jon. But to get used to?

Influenced any of the other

ty militant meat-eaters, f...think they enjoy eating the meat and I think the songs really SKRATCH: Anyway, back to around me. Heh, it's pretty you. I plugged "Derick funny. We all have our own dif-Cordoba" in a search engine, ferent ways in doing things.

DERICK: I tend to go through





TAKING BACK SUNDAY Interview by Beth VanBoxtel

Taking Back Sunday is on the road to having a successful year in terms of record sales with their latest effort

WHERE YOU WANT TO BE (Victory Records). Forming in November of 1999 and releasing their first full-length on Victory in 2002, TBS has experienced a few bumps along the way, including a change in lineup, but this indie group has learned to put drama behind them and their best foot forward. Boundless in their efforts to be seen and heard, TBS has appeared on national television, played an opening slot at the Donnington Download Festival on their first trip to Europe, and chatted with Dr. Drew and Adam Corolla on LOVELINE.

In the midst of their busy schedule, vocalist Adam Lazzara answered a few questions via e-mail from 3,000 miles away before a show in the U.K.

SKRATCH: "A Decade Under the Influence" (off of your latest album, WHERE YOU WANT TO BE) has been chosen as your first single. What is the most memorable or best thing that has happened to you in the past 10 years?

ADAM: That's a funny question, because I honestly feel that everything that is going on in my life right now-both personally and with the band-makes every day something to look forward to-because every day pretty much tops the one before.

SKRATCH: What went into the making of the music video for this single? Can you tell us a little about the premise? Who produced the video?

ADAM: The video was directed by Adam Levitt and his company Associates in Science. We rented out this old warehouse room with no windows and built three separate

tracks that had these remotecontrol cars in them. The cars had cameras on top, and they circled us as we played.

SKRATCH: As you were recording WHERE YOU WANT TO BE, were there any specific goals you wanted to achieve? How important is it to you to take a lot of time to record an album? Was there anything that you were listening to during the writing or recording time that influenced anything on the album?

ADAM: The only goal we had going into the new record was to come out with something that we were proud of. Taking time to record is real important. There is so much that goes into it that things would get easily missed or skipped over if we rushed through. While we were recording the record, I was listening to a lot of Al Green and Run DMC, so I think that shines through the most.

SKRATCH: Who gives the songs their names?

ADAM: We all choose the song titles; it's a group vote.

Normally, they are named after something one of us said or something one of our friends has said in passing-that, or we take them from late night TV.

SKRATCH: "I Am Fred Astaire" is one of your song titles. Astaire is known for his incredible dancing and charismatic personality. What do you want to be remembered for? ADAM: Being a stand-up, good guy.

SKRATCH: You played the Warped Tour Kickoff Party with the bands A Thorn for Every Heart and Jackson. What went well during this show? Was it surprising, inspiring, or

uplifting that the audience was so receptive to the newer songs?

ADAM: It was one of the best shows that we have played, if not the best. It's definitely in the top five.

SKRATCH: Since you are one of the headlining acts for this summer's Vans Warped Tour, do you have any surprises in store that you can give us any hints about?

ADAM: Think Astroturf.

SKRATCH: Taking Back Sunday has been featured on a few covers of magazines. Do you tell your mom

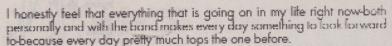
when you're featured in magazines or on TV? How supportive are your parents of your music ambitions/career? What is the best thing that your parents make for dinner?

ADAM: Definitely. Normally, I tell them that we did the shoot, and then they go out and get it before I ever get the chance to see it. I have been blessed with the greatest father in the world. He is supportive of every aspect of my life. He makes anything on the grill

kick

ass.

Visit the newly designed site for TBS at www.takingbacksunday.com, and check them out at this year's Vans Warped Tour.





EQUAL VISION RECORDS NEW RELEASES WWW.EQUALVISION.COM



ENDICOTT THE WORDS IN INK DON'T LIE OUT NOW!





VAUX PLAGUE MUSIC NEW EP IN STORES 09.21.04!

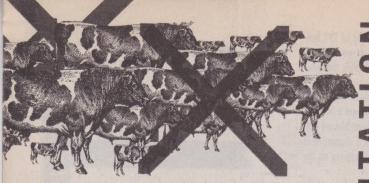
CATCH VAUX AND ENDICOTT ON THE EQUAL VISION FALL TOUR WITH FEAR BEFORE THE MARCH OF FLAMES, CODESEVEN, BARS AND BEFORE TODAY CHECK EQUALVISION.COM FOR COMPLETE TOUR INFO

ON TOUR THIS FALL

TOUR THIS F

Throwdown & FEAR BEFORE THE MARCH OF FLAMES

FOR COMPLETE TOUR INFORMATION GO TO: WWW.NORMAJEANNOISE.COM / WWW.MARCHOFFLAMES.COM



CATTLE DECAPITATION By Janelle Jones

Cerebral and wondrously scatological, gore-grind/death-metal behemoths Cattle Decapitation are back with their fourth full-length (and second for Metal Blade), ingeniously-titled HUMANURE.

To gain some insight into this fourpiece and learn about the gory goodness that is HUMANURE, read

SKRATCH: Your knowledge and use of anatomical terms is crazy! But the gory detail you get into (I'm thinking of that song "Polyps").... about. How do you know so much?

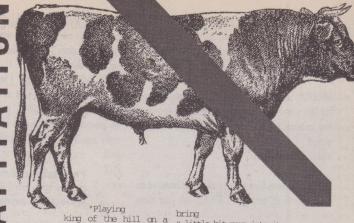
TRAVIS: [...] I took a lot of physiol-

ogy in high school and then went to college for medical assisting, that's not what I'm talking the was, I took a ton of [medical] terminology courses, so that mixed with really being into Carcass all my life. They used a lot of that stuff, so that's what initially got me into it. But then I wanted to learn about what they were talking about and shit like that. So, it comes from a

love of Carcass mixed with a lot of school, I guesswhich is furny, [because] I didn't really end up using my knowledge for what it's supposed to be applied to.

[Laughs] SKRATCH: But what's with the, uh, fecal fascination?! TRAVIS: It's not so much that as it's like a.Overall, it's kind of a metaphor, like the whole "humanity is shit" thing. It's the next logical step after our last album , TO SERVE MAN: after you serve food and eat it, it gets digested, and then you shit it out. That's kinda what this whole album's about. [Laughs] Sort of. It's not like that band Waco Jesus, [who] talk about shitabout. You just gotta read the lyrics, look at the artwork, listen to the album, and get the whole overall vibe-then you'll see the difference.

SKRATCH: Right. One line I found to be really profound is:



king of the hill on a mountain of manure." It's a real stab at humanity, kinda how man thinks he's so important—and, newsflash! we're really not. [Laughs]

TRAVIS: Yeah, and, like, the buck stops here. We're the be all, endall. It's bullshit, you know? We're a blemish on the face of the Earth, if anything.

SKRATCH: Exactly. We're not even needed. We ruined everything.

TRAVIS: Yeah! That's pretty much the overall subject matter of our lyrics-especially the new which makes it a lot different and

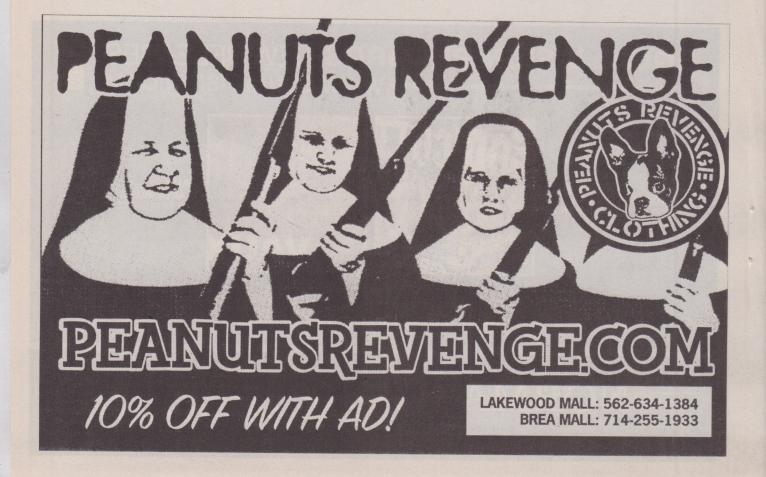
gory, but not cartoonish. TRAVIS: Yeah, enough other

bands are doing that shit. I try to

a little bit more into it.

SKRATCH: How does this record differ from past releases? TRAVIS: It's more similar to our last one, TO SERVE MAN, than to the first couple. Lyrically and theme-wise, it's just more an extension [of TSM], but musically it's far superior and WAY different from our first two, [which] were kinda real grindy, like, real short, fast songs. The new stuff's a lot more melodic. [The production on HUMANURE is] way better [than on TSM], and we got a different drummer, and he brought a lot more to it,

makes it stand out a lot more than the last one. But songwriting-wise, it's kinda similar-it's just such a SKRATCH: I can totally get into it's kinda similar—it's just such a that. [Laughs] But like I was say-better record, very listerable for a ing, all the detail you get into, it's gore-y metal band. [...] I think a gory, but not cartoonish. it. There's a lot of black-metal



drummer. You've had some line- records, up changes. Do you feel it's

horses. I'm glad we're finally at the point where we have a bunch of people who really the best way to go out and see the country and the world. We're stoked, especially that we out there to tour and promote

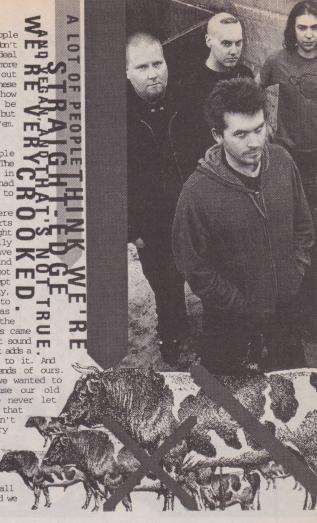
thing in Europe for the majority happening just from looking kind of binds, and we

influences in there, and there's a of metal releases is SPV, and online and people lot of (dare I say) power metal they basically don't handle any- [saying,] like, "I don't or whatever, a lot of melodic thing like that anymore because see what the big deal stuff going on. But it all comes of Cannibal Corpse's...it was is." It gives us more back to the real punishing and either BUTCHERED AT BIRTH or reason to go out fast and intense, frantic feeling TOMB OF THE MUTILATED. there, play for these we've always had.

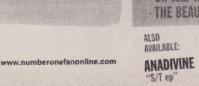
[Anyway,] I think some kid killed people, and show himself or killed somebody or did them we may be SKRATCH: You mention the new something, and he had those white and pasty, but records, so they blamed the we'll record, of course. Ever since [Laughs] pretty stable now? then, you can't wear a Cannibal TRAVIS: Yeah, totally. [...] Now Corpse shirt, [and] you can't SKRATCH: A couple we have four tour-ready work- even get those albums there of the guys in The (they're totally censored). Locust used to be in They're not allowed to play the band. You had songs off their first three them contribute to warna tour, 'cause all the label albums and crazy shit like that. the record.
wants you to do is sell your It's just that the distributor TRAVIS: Yeah. There
record—and [touring] is the doesn't wanna get shut down, are a couple parts record—and [touring] is the doesn't wanna get shut down, are a couple parts only way to really do it. Also, it's 'cause if that kinda shit happens that I thought 'cause if that kinda shit happens that I thought again, they could be in jeopardy [would be] really of losing their whole company. cool to maybe have the country and the world of losing their whole company. Cool to maybe have We're stoked, especially that we They're not gonna take a gam—them come in and have a lot to prove with this ble with somebody like us—like, do vocals. We got album, 'cause the last one sold who the fuck are we to them? all of them except really well; but I think it got So, I understand. But it really the one I really, bashed a lot in reviews, espe—sucks, 'cause we're trying to get really wanted to cially because of the production. over to Europe. [...] Here we get, which was "Interested a little bit of more to game got, or really good towns. Tow. [There's] a little bit of monoto- can get on really good tours, Joey. [...] But the my going on there, but there's really nice, huge packages, and other three dudes came nothing like that on this record. that's what we want [for in, and it made it sound [...] We're really amped to get Burope], but without good dis- really cool. It just adds a ... tribution, it's hard to do that. really weird vibe to it. out there to tour and promote tribution, it's hard to do that. really weind vibe to it. And this one [...].

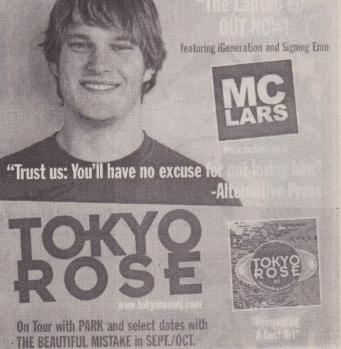
We're hoping the hype that they're good friends of ours. comes from the banning of Another reason we wanted to skratch: What's with Germany these covers makes people do it was because our old banning the record? It's because these covers makes people do it was because our old interested. I don't know what drummer would've never let their deal is. We just know we something like that their deal is. We just know we something like that wanna get very banned, it's because the cops to prove with this record is that experimental at took note of it and came in and we can live up to the hype, all. With this seized fuckin' albums and stuff 'cause there was a lot of hype record, we were like that. That dich't happen. [that we dich't need] from our just like, "We're What [happened was that] the last record. With hype comes free!" you distributor who handles every possible backlash. I can see that know? free of all

kill 'em.









www.patsrecordcompany.com



"Gravity Gets Things Done"

THE BEAUTIFUL MISTAKE "S/T en"

ORDER ONLINE AT SIDECHO.COM



SIDECHO Now, sidecho.com 1215 North Red Gum, Suite L. Anaheiru, CA 92806





DoughMain Records PO Box 1489 Thousand Oaks, CA 91358

www.doughmainrecords.com



TERROR

By Janelle Jones

But the band still played?

While in Phoenix "getting ready for a nice 20-hour drive to Kansas City," I managed to get a hold of Terror vocalist Scott Vogel, who briefed me on all aspects of the band and their debut full-length, ONE WITH THE UNDER-DOGS (Trustkill)—which just so happens to include guest vocals by Jamey Jasta, Freddy Cricien, and Lord Ezac. Utterly relentless and brutal, UNDERDOGS is sure to garner the successful hardcore band even more acclaim and undoubtedly add to the legions of fans who already know of Terror's sincerity to the scene and inexplicable propensity for writing some darm fine, crushing traditional

SKRATCH: That sucks to be on tour and have to sit out shows. But the band still played?

SKRATCH: And you've been SKRATCH: You guys have more of an East Coast sound...I'm thinking!

sincerity to the scene and inexplicable propensity for writing some damn fine, crushing traditional hardcore songs.

SKRATCH: So, you're kinda injured?

SKRATCH: When you guys first got together, do you think people a couple years ago, and I just reinjured them, I guess. But I'm back. I missed like five shows because of it, but I've been back for about a week or two, so everyabout a week or two, so everyabout a week or two, so everyabout a modern and intensity.

Strated writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, negative way, too, cause of together and started writing songs, are it to your old band that's been around for years and that's a hard thing to live up to. It's hard to SKRATCH: ...As well as fighting in the face of adversity...but what thing to live up to. It's hard to surface of the face of adversity...but what thing to live up to. It's hard to you need time to develop your of it?

SCOTT: Yeah. I think in some gety our sound. [....] I think it's cool way in the back. I missed like five shows because of it, but I've been back for about a week or two, so everything's okay, I hope.

SKRATCH: You re-injured it onstage?

SCOTT: Well, we'd been on tour for [about] two-and-a-half months, and I started to aggravate it, and it progressively (over maybe a two- or three-week period) just got worse and worse, to the point where it got really bad. Sounds like a lot of fun, huh?!

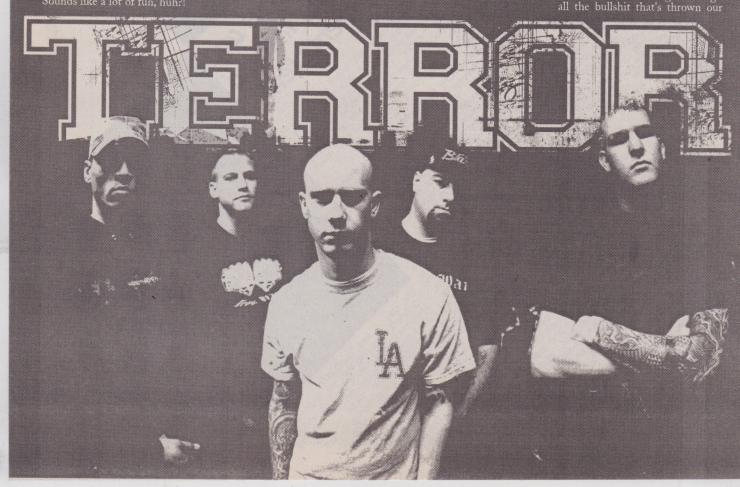
SCOTT: Yeah. I think in some songwriting and stuff like that and get your sound. [...] I think it's cool [...] when you see bands that have ex-members of other bands, [because] it tells me that when their band broke up, they didn't just fade away or give up; they just picked up the pieces and started fresh, which is important to me, between the two bands. I don't know what we expected. I don't know what we expected. We just got worse and worse, to songwriting and stuff like that and get your sound. [...] I think it's cool [...] when you see bands that have ex-members of other bands, [because] it tells me that when their band broke up, they didn't just fade away or give up; they just picked up the pieces and started fresh, which is important to me, between the two bands. I don't know what we expected. We just got together and started writing at the very first song.

Sounds like a lot of fun, huh?!

of an East Coast sound...I'm thinking!
SCOTT: Um...You might be right. I mean, some of our biggest influences are Madball, Agnostic Front, Warzone, and Breakdown, maybe; but I think we're also influenced by Chain of Strength and Strife, so I don't know. I think our sound is just traditional hardcore with a little bit of metal thrown in—you know, just in your face, unrelenting or something. [Laughs] I don't know. I'm not sure.

SKRATCH: We have to talk about the album, Basically, what I

come from some bullshit or some fucked-up shit in their back-ground, and I think we all come together from the things that are shoved in our face we don't wanna accept. "ONE WITH THE UNDERDOGS" means to me that if we all come together and stand as one, we can fight through all the bullshit that's thrown our



way. And on the flipside of that, I SKRATCH: How would you say

think.

SCOTT: Yeah, definitely, I think so. I think the whole idea is to get the problems of the world out in them to make tomorrow better, I

SKRATCH: Is that a main message? Do you even have a main message

main message?
SCOTT: I would say [that it's]
just be yourself. Live life, 'cause
it's short. Take advantage of the
time you have and the friends you
have. Does that sound weird?
"Take advantage of the friends you
have?" [Laughs] I guess that level up, make it more in-yoursounds like you should use your
friends, huh?

mid-tempo songs. Like I said, I
think generally we wanted to stay
the same but just kinda take it one
level up, make it more in-yourface, [have] more harder breakdowns, better lyrics, better

SKRATCH: Well...

SCOTT: I know, you understand. You know, Janelle?

SKRATCH: Yeah, I think I do! Yeah, but you got some pretty good people to help you out on the album.

SCOTT: Hell yeah! Fuckin' amaz-

way. And on the flipside of that, I SKRATCH: How would you say think a lot of the problems in the hardcore scene are caused by hardcore kids themselves, so if we continue on that path, there'll be a lot of bullshit still.

SKRATCH: Right. You guys in the band are pretty positive, I think on an album every and write a complete album. I don't think on an album every song should sound the same. There are songs on there that are really fast and short, and there's a couple songs that are even longer than two minutes or even three minatures, which is something we've that maybe you'd that maybe

label's idea?

SCOTT: Yeah, I don't know what the point of that is. I agree with what you're saying: there's a lot of fake bullshit out there. But I think we should let our music and lyince care of us. And thank you for ask-don't know exactly what that was don't know exactly what that was trying to get across. It's true, nonetheless! [Laughs]

necessary? Or was that the record SKRATCH: Right, and that happens to everyone. Is there any-

Thanking people for supporting Terror...Hmmm.....There's some-

face, [have] more harder break-downs, better lyrics, better songwriting. That was the plan, and I think we pulled it off. I like the record a lot.

SKRATCH: [Laughs] All right. asked once every couple of weeks if Just one little thing: on the CD I'm straight-edge, which I've never case, it comes with a sticker saying. "This is real hardcore!" I things here and there, message know there's a lot of like fake board [stuff]—but nothing I'd hardcore bands or whatever, but really care to talk about. [That's] why'd you think the label was just stupid Internet talking.





Underoath By Mabel Lam Photos by Kris McCaddon & David Stuart

Whether you're Christian or not, you have to admit that you probably threw up your hands in the air and yelled out "thank God!" when Creed announced their resignation in the music biz. The lustrous beam of light from above now fixates on Underoath, a Christian, Florida-based band that exudes raw emotion by successfully intertwining their beliefs with their ever-evolving music. Their latest release, THEY'RE ONLY CHASING SAFETY, only affirms their ability to make a smooth transition from their metal roots to a steadier pace of rock. And at the end of the day (as music is good music, period.

SKRATCH: Before I start asking about Underouth in general, let me ask a couple of relevant questions kids just kinda like to talk. We've heard a lot of rumors, about you. When did you first pick up a guitar?

TIM: I started playing when I was 15. On my 15th birthday, I got a crappy Squire Stratocaster and a cheap, like, 10-watt Crate combo, and I just started going from there. Me and my friends dude, I don't even remember what grade it was...probably ninth grade started a band before we even owned any instruments. We decided what we were going to play, and I went to a music store down the street and rented a guitar and an amp for \$40 a month. It was terrible. It was so funny. We sucked really bad.

SKRATCH: So you went through the whole struggling-garage-band experience?

TIM: Yeah, I mean, we did everything. We started out in my friend's garage covering anything from MXPX to whatever. But we didn't want to cover other bands, so we started writing original punk songs you know, just poppy things about girls who we thought were cute in class...just lame stuff. We played some birthday parties, and it was just good times, little kids enjoying themselves and having fun.

SKRATCH: Are you still that way today? TIM: Yeah, for sure! I mean, the more involved and sip. I really don't pay attention especially with Creed,

committed I get, the more full-time and successful, the just because I think their music is...not very more business is involved. There are definitely a lot more politics and things to worry about than when I was 15, because now that we're 20-21 years old, we have a contract, a label, and all these legal bindings, and all this crap that really doesn't focus on music. It takes a lot of work to keep things focused on just having fun and being the same 15-year-old kid who just loves playing guitar and loves seeing kids at shows, just being able to play for people. I mean, we definitely work hard and worry about business that needs to be worried about, but we don't let it consume us. We're making the best out of it and not taking it for granted, because we know that it's a blessing.

guitarist Tim McTague is so fond of saying), good SKRATCH: Since you and the other guys are Christians, are there any misconceptions about the band as a whole that you want to clear up?

TIM: As far as the Christian aspect, I think a lot of the band, and we still very much are. I mean, everyone in our band is Christian, everyone does their best to focus their life around Jesus. We really don't have a church SKRATCH: The description of your upcoming or anywhere to go because we're always on the road, so everything we do is [done in the context of our having] a personal relationship with Christ, a personal conviction. I mean, we're humans and we mess up, but overall we're just...dudes. We don't mess around on tours with girls, we don't drink, we don't smoke...We upright and holy lives that we can.

bands? Take Creed, for example.

TIM: Well, I didn't even know they broke up. I honestly really don't care about Creed. [I don't mean that] in a mean way, [but]...musically, they're just not my thing. I hear a lot of rumors about that guy Stap or Staff (whatever his name is). But I know at the end of the day how the media is, because we've been talked about on message boards by LITTLE kids. I'm sure bands like Creed have twice as many rumors and gos-

good whatsoever.

SKRATCH: Sucky

TIM: [Relieved laugh] YEAH, you know what I'm talking about. I make it a point to never say a band sucks just because it's not my thing; but, basically, I think Creed is not very good...at all.

SKRATCH: Would you consider your music to be an outlet for expression with your beliefs?

TIM: Our music is an outlet for EVERYTHING. God is definitely our main focus [...] in our music. At the end of the day, I go through the same thing that anyone else goes through, whether they're Christian, Muslim, or Buddhists, or atheists, or anyone who doesn't even care. We have girlfriends who break up with us, friends who screw us over... A lot of our songs are just about LIFE and come from a Christian perspective. Our music deals with issues we feel are necessary to touch on, whether it's personal or our friends' lives like that we're drug addicts or that we aren't Christians or what we see in the world. Our music is just an open and never were. Underoath started out as a Christian canvas: we can paint whatever we want, write whatev-

> release, THEY'RE ONLY CHASING SAFETY, says that you guys have been aiming for a "cleaner, more direct heavy rock style" that avoids hardcore clichés. How has this attempt turned out?

TIM: Obviously, we didn't write that bio. At the end of the day, we're just kind of a "band," and I think a lot don't really do anything. We try to live the most of kids are holding on to Underoath as a dark, metal

SKRATCH: So what do you think of other Christian SKRATCH: And from what I gather, your music seems to be uninfluenced and independent from both the critics' and fans' opinion. So who DOES influence Underoath then?

TIM: We write music for ourselves, and four influences depend] on what we're listening to and what we're doing at that point. As far as caring what kids think about it, I mean, we really put a lot into our music, so it really does mean a lot to us when someone likes it and kinda does hurt when we see kids hating it. But at the end of the day, we really write for our-



selves and hope that they like it. If not, we're still thing really special, Overall, yeah, Florida, California, If I could sit down with God and have an audible conhappy with where we're at musically. There are two and New Jersey are our best drawing cities. We have versation, if He looked down on the world and asked bands that we do care about, though: Norma Jean and Beloved. We've grown up with those guys. Seeing each other grow musically [from] kids to young men, we really respect each other as people, and we really hold TIM: They're both just good companies out there for their opinion musically, spiritually, and just personally very high.

SKRATCH: As for the fans, though, is your biggest fan base at home, in Florida?

TIM: We do have a lot of FRIENDS in Florida, so our shows are fairly good, as far as attendance goes; but a SKRATCH: In the title, "THEY'RE ONLY CHASlot of our fans here are really just friends. We don't like the impersonal band/fan relationship, because we

the best shows in Southern California.

SKRATCH: MTV or Clear Channel?

money. At the end of the day, the corporate offices positive goal, just kinda going for the quick fix. don't really care about Tim McTague from Underoath.. But overall, I'd pick MTV, just for opening the door with HEADBANGERS BALL and all these guys in the hardcore scene.

ING SAFETY," who are "they"?

TIM: "They" is just a broad title. It goes back to our- Check out http://www.underoath777.com for more know we're just normal dudes, we know we're not any-selves, our friends and family going through situations. info on their latest release and tour dates.

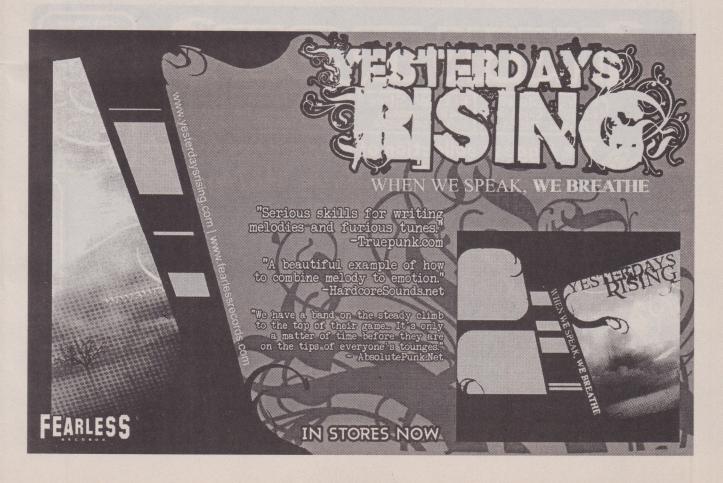
me "What's up?" or "Sum up life down there in a single sentence," I'd tell him that they're only chasing safety. It's about people running from problems regardless of what they are not going towards the

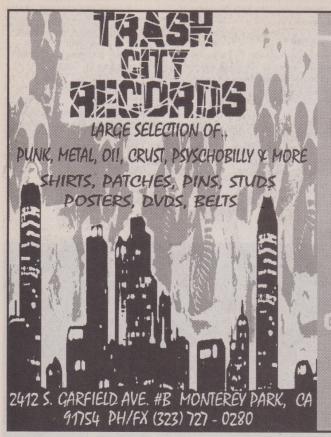
SKRATCH: Lastly, what's the one golden rule in the music industry?

TIM: For us, if we had a rulebook for tour, life, or just in music, our first rule would be: Remember where you came from.

Our music is just an open canvas; we can whatever





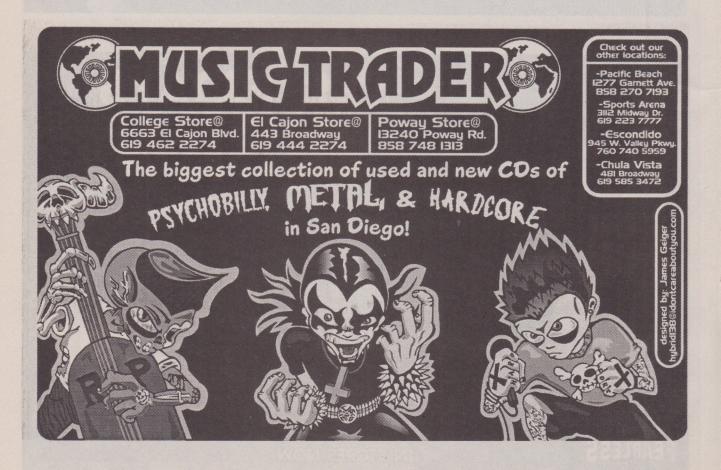


6 Year Anniversary Show

FREE All Day show Sunday Sept 26 @ NOON-?

15 Bands

io to Trashcityrecords.tk for band listings/info or call us 323 727-0280







MILLE DE LES

Raised On Whipped Cream

THEIR DEBUT ALBUM
FEATURING DO YOU KNOW

(KNIFE IN YOUR BACK)

MILL REDIO

NUISON TENT

Raised On Whipped Cream

album available 9.7.04

www.killradiorevolution.com



as seen on

HOT ROD CIRCUIT

Interview (via telephone) by Annette Ovanessian

Whether they represent Connecticut or Alabama, Hot Rod Circuit is from a small community of musicians desperately in search of recognition. Luckily for Hot Rod Circuit, Vagrant Records gave them a chance to shine onto the rest of the world. Being able to tour all over the U.S. has really exposed them to the music scene of the more popular cities and the more curious critics. Known as an "emo" band with softer lyrics and tuneful musical harmonies, their new album, REALI-TY'S COMING THROUGH, places them into a new category of modern "rock." With hammering drum beats, racy guitar hooks, and harder vocals, the new Hot Rod Circuit reaches out beyond the emo scene and into the pop/rock world. Believing that their new producer, Tim O'Heir, has shaped this album to perfection, they only wish each record could sound as good.

SKRATCH: Chances are that people like us ([i.e.,] from Los Angeles) have never been to Connecticut or Alabama and probably have a wrong picture of what it's like out there. What is it like?

ANDY: I live in Alabama right now; the band is from Connecticut. People think Alabama is some hillbilly town, that everybody has a pickup truck and overalls. They think everybody's a redneck. But when it really comes down to it, we've traveled the world,

and we've seen more rednecks in California than on all of the East Coast. People definitely paint a wrong picture about Alabama. It's not my favorite place in the world, but the cost of living is really good [...] and there's not

SKRATCH: How about the music scene? ANDY: Growing up, there were

some kind of small things going on. There are a lot of bands from here, bands I grew up with here, like Man or Astroman or a band called The Woggles. It was more like a punk-rock scene here. There's not really a music scene here. There are more and more bands kind of popping up, and there's a lot of good musicians and good bands here; they just get stuck here because of the location and they don't know what to do; and there's really no where to go play

SKRATCH: Is Hot Rod Circuit the biggest local

ANDY: We don't consider ourselves from Alabama. because we pretty much started our career in Connecticut. But in Montgomery there's a band called Trust Company. They're a big MTV rock band. [So] we'd be [considered] the indie rock band out here, I guess

SKRATCH: The two-year gap in-between your new album and your previous album must have offered you guys more time to spend writing songs and put-ting them together. What was the process of working on the new album like?

ANDY: I had moved back to Alabama, so I wasn't around the guys, and we did have a lot longer to make a record (whereas before we were putting out a record like every year). After SORRY ABOUT TOMORROW came out, we took about a two-year break. I've been writing songs since the day SORRY ABOUT TOMOR-ROW was done, so, going into [the recording of the new album], I think I had 37 songs written. Jay had a handful and Casey had a couple songs, so we had a lot material to [...] make a solid record out of. With previous records, we would record 11 to 12 songs, and that's all we had. This record feels really whole and SKRATCH: In your bio, it mentions that each song on feels like a really tight unit. I think it's because I spent the new album represents each of your individual so much time writing so many different songs

SKRATCH: What steps are involved during the process of building songs together as a band?

ANDY: As far as this record goes, I recorded a lot of songs playing the drums, bass, guitar, and vocals, doing all the parts. Then I gave those songs to the band. I felt like doing that. It gives them an idea of where I want to convict the songs but at the convictions. where I want to go with the songs, but at the same time it opens their mind up to try something a little different. I guess it's kind of like a guideline for them to go by, but it seems like this time around it really did something, because it really challenged everybody, and it all came together. The songs all fold together.

SKRATCH: Is the title of the new album, REALITY'S COMING THROUGH," a symbolic phrase that somehow relates to the thought of growing up and learning to accept the truth about reality?

ANDY: Well, it does, and it sums up the record itself; but there's also an inside joke to the title. The title came from a movie called DRUMMER 23. It's a documentary on this guy, and he's making this metal record. It's kind of like a THIS IS SPINAL TAP-type movie, but it's real. There's a phrase that's in the movie, and it's like. "There's too much reality come through." That was a movie we were constantly watching in the studio. The title just kind of stuck with us, and we just shortened it a little bit.

SKRATCH: As I was paying attention to the lyrics, I came across some lyrics that were pretty deep. like, "I feel like a failure / This world has no meaning / Wish I could die." I think that these are the types of feelings that one goes through when the discovery of reality is starting to make sense. Do you dis-

agree?
ANDY: I totally agree with you. I think those are things that everybody deals with, no matter what level you are at spiritually. I think those are some of the most honest lyrics I've ever writ-

Circuit SKRATCH: tioned in you guys Also

tioned in your bio is that you guys believe this album to be your best yet.
Why do you think so?
ANDY: Definitely. It's just the first time I've

ever made a record and can listen to it and it really puts a smile on my

face and I'm proud of it. I don't hear things—like cal things vocal that drive crazy, that I don't like...or guitar things. Tim O'Heir did a great job mixing it and putting it together, and it kind of scares me at the same

time, because I worry that we won't ever make a record that good again unless we do it with Tim.

SKRATCH: What will be the extent of touring this year and next? What bands will Hot Rod Circuit be touring with? ANDY We taking out this band called Say Anything. They're amazing. We're also taking Straylight Run, and guess Northstar is going to do some of the tour, too.

SKRATCH: Are you guys coming back to Los Angeles?

ANDY: The tour starts October 15th, so I would say [that we'll be there] towards the end October.

www.hotrodcircuit.com for more news and information.

SKRATCH: I would say that your first album, SORRY ABOUT TOMOR-ROW, sounds more "emo," but the new album, REALITY'S COMING THROUGH, sounds a bit more "rock." Does my classification sound right or wrong?

ANDY Definitely. We're all into rock 'n' roll. We love Led Zeppelin and The Rolling Stones. We come from bands that were more indie rock, like Dinosaur Jr., Sonic Youth, and Superchunk, stuff like that, [and] that was kind of the goal we were going for. We're a little bit of an older band; we've been doing this for a really long time. We never started to play music because we wanted to sound like The Get Up Kids or Jimmy Eat World; we were doing this before we even knew who those bands were. We don't consider ourselves an emo band, but we understand the label because of where we get lumped in. I think with this record we really wanted to show everybody that we were a rock band. I'm glad you said that, because that's the way I feel: I feel like this record is more of a rock record.

the new album represents each of your individual personalities. Does this mean that the drum beats reflect on Dan's character and the bass lines reflect the moods of Jason?

ANDY Exactly. That had a lot to do with the producer, Tim O'Heir. He reached out and kind of pushed everybody to do the best they could do and kind of bring out their personality. [It was the same] with my vocals. I grew up in the South, and he was just saying, "Let more of your Southern flair out. Be yourself more. Don't be ashamed of who you are." I think that's kind of how he approached everybody, and I think he just opened up the band more, [so] it's more of an album of who we are. Misery Signals Interview by Melissa Wong

Many bands have special stories about the trials and tribulations of touring full-time, ranging from side projects becoming successful to nasty band breakups. However, for Midwestern band Misery Signals, a band breakup was actually the start of a remarkable beginning. MS came about after the split of 7 Angels 7 Plagues in the summer of 2002. When 7 Angels 7 Plagues decided to quit school to focus on the band, the drummer had a sudden change of heart when the guys went into the studio. Instead of letting this spiral downward, guitarist Ryan Morgan and bassist Kyle Johnson decided to start a new band. Misery Signals formed in the fall of 2002 and released a self-titled EP in 2003. This June, MS released its debut album, OF MALICE AND THE MAG-NUM HEART on Ferret Music. Earlier this year, you might have caught the guys on the Ferret Tour with Scarlet and Zao. This fall, you can find them on tour with The Dillinger Escape Plan.

In a phone interview, I spoke with bassist Kyle Johnson about...opportunities, Twelve Tribes, and possibly touring overseas. Misery Signals is Jesse Zaraska on vocals, Kyle Johnson on bass, Branden Morgan on drums, and both Ryan Morgan and Stuart Ross on guitar.

SKRATCH: When did the band

JOHNSON: We got together around September/October of 2002, and it was Ryan and I from the beginning. Our drummer had quit in the studio because he had a sudden change of heart as soon as we had all decided to do it full-time. He kind of left us hanging, so we decided to start a new band.

SKRATCH:

I'm sure it was really tough for you guys to be left short of a drummer-especially when you hit the studio. I think it's great that you guys kept the momentum going and started Misery Signals. What made you decide not to just give up? JOHNSON: A lot of people never make it out of their local scene. [The band] was and has been a great opportunity for usnot just to possibly make a lot of money, but we're very proud to make music and tour the world. [Laughs] Plus, getting out of this shithole of a town that I live in (suburbs of Milwaukee) would be great. But [...] it is very hard to break out of your hometown, so we were glad to take an opportunity and see where it would take us.

SKRATCH: Wise decision. I think your debut album, OF MALICE AND THE MAGNUM HEART, turned out awesome. Tell me about recording the album.

JOHNSON: It was an amazing experience. We spent the whole month of February working on it. Jesse had been friends with Devin Townsend for about six or seven years. Devin's worked with metal bands such as Lamb of God, Stuck Mojo, and Soilwork. He gave us a reasonable price for our budget, and he enjoyed what we were doing on our EP. We spent about four months writing songs in Canada, and then we went to Vancouver to record vocals.

SKRATCH: My favorite track on the album is "Singing in the Rain". Do you have any favorite tracks off the album?

JOHNSON: My personal favorite is probably track 4. [...] "In Five Years" is my favorite song lyrically and as far as vocal patterns are con-

SKRATCH: Best albums ever?

JOHNSON: Pink Floyd's THE WALL, The Get Up Kids' ONE MINUTE MILE, The Beatles' ABBEY ROAD, and Mineral's POWER OF FALLING.

SKRATCH: Influences in your songwriting?

JOHNSON: Melodic bands: Cavein, Glassjaw; and also some heavier bands, like Metallica. Mainly, lots of metal bands. I mean, we're influenced by everything [...] We all listen to a lot of the same stuff when we're in the van.

SKRATCH: What is in your CD player right now?

JOHNSON: Muse, The Hives, Supertramp, and any '80s compilation that I've made. [Laughs] I'm a big fan of the '80s.

SKRATCH: Awesome. Me, too! The '80s were good times. I mean, we were made in the '80s...right? [Laughs] How old are you guys, anyway?

JOHNSON: We are 20, 21, 22, 23, and 25.

SKRATCH: What are some interesting things about each member of the band? JOHNSON: I do construction workand I weigh, like, 140 lbs. I'm like the skinniest twig ever, so people probably wouldn't have any clue that I did that kind of work. Our singer smokes a lot of pot, which I really wouldn't guess [if I didn't know him]. We have two «Canadians in the band...which, actually, I don't think makes a difference, Because it's not like they look particularly different or anything. [Laughs] I don't know. A couple of us are vegan and straight-edge. Oh, and our guitarist works at an old folks' home and wipes people's asses. [Laughs]

SKRATCH: Are you currently reading anything?

JOHNSON: I'm reading this book my girlfriend gave me called DESPERA-TION. It's a Stephen King novel. I'm not much of an avid reader...not really. [Laughs] But I'm trying. SKRATCH: When did you first get involved with music?

JOHNSON: During high school, for the most part. I started playing guitar when I was 15. I started my first band shortly after I learned how to play, and I have just been playing in bands since then. When I was 18, I was in my first hardcore band. I switched from playing guitar to playing bass in 7 Angels 7 Plagues.

SKRATCH: Have you ever thought about doing cover songs?

JOHNSON: Well, we've toyed with the idea before, but we all have such different ideas of what we'd like to cover [that] I think it'd be impossible to pick one song. [Laughs] I don't really know. Maybe one day....

SKRATCH: Are there been any upcoming bands that have caught your attention lately? JOHNSON: We just got off tour with another Ferret band, Twelve Tribes, and I think they have lots of potential. They've been a band for some time, but they recently decided to change what they're doing—and I think it's great. It really grew on me, and I've enjoyed playing shows with them. Usually nothing catches me. Oh, and Bury Your Dead is good traditional hardcore.

SKRATCH: Where are you guys touring this year?

JOHNSON: We've been playing dates with All Out War, Six Feet Under, Scarlet, and Zao on the Ferret Tour. We also have some June and July dates with A Life Once Lost and A Perfect Murder. Then we'll be playing Hellfest July 23-25th. In September, we'll be touring with Six Feet Under and one other band. In October, we're going to be a part of The Dillinger Escape Plan tour. As far as in the future, we'd definitely like to tour Europe, and places like Australia and Japan are in the works. Maybe early next year? I'm not sure when, but it's definitely going to happen.

Thanks for taking the time to talk to me, Kyle. Good luck on tour, and I'll see you guys at the CBGB show in July. Check out their mp3 for "The Summer Ended in June" and Misery Signals tour dates at .





JULIETTE AND THE LICKS

...LIKE A BOLT OF LIGHTNING

DEBUT ALBUM IN STORES FALL 2004

WWW.JULIETTEANDTHELICKS.COM

WWW.FIDDLERRECORDS.COM

HARIDOUER



Tsunam Bomb By Sarah Laidlaw

AFI bassist Hunter Bergan is said to have disagreements [...]. It founded Tsunami Bomb when his label, Checkmate Records, put out Tsunami Bomb's first release. Started in 1999 as a project by four friends in the Petaluma, CA, punk scene, Tsunami Bomb has forced their sound into as many ears as possible with their rigorous touring schedule, which they have kept up since their inception. Their dedication is paying off with a growing popularity across the U.S. and in Japan. Tsunami Bornb is set to release their third album, DEFINITIVE ACT, on September 21 and head out on their first headlining tour across all reaches of the U.S. this summer. Other than their amazing sound, one of Tsunami Bomb's main attractions is their vocalist, Agent M. She has made a huge impact on the punk scene as a woman who has the power and energy needed to engage our beloved punk rockers.

Agent M chatted to me about everything from her start in music to touring with Tsunami Bomb.

SKRATCH: How did you get into music? AGENT M: Mostly by [listening to] Green Day. I

listened to music a little bit before I had heard of them, but after I'd heard of them, I knew music was my calling. I listened to it all day, and I loved it so much that I wanted to be a part of it, so I worked on being in a band from there.

SKRATCH: What influences your lyric writ-

AGENT M: I have a notebook that I take with me everywhere. I free-write in it when there are situations that I know I can write a song about. I will just start writing everything that I can think of while trying to write some things that are kind of poetic or sound like they could be in a song. Then, after the music is written, I go back and look at my subjects to see which one I think would go with what music. Then, I formulate it into a melody and get the song.

SKRATCH: I know that your original bassist, Dominic, left the band. Why?

AGENT M: He's been out of the band for almost

year. We kicked him out. Basically, it was just everyday was just something that the rest of us thought we needed to do to continue.

SKRATCH: I know you get this question a lot, but why don't you let anybody know your real name?

AGENT M: Because it's fun. It's really entertaining to have people come up to and be, like, "Please tell me your name, please tell me your name." It's also entertaining really that they don't know my name because there have been a lot

of times that it's been published and it's been said other places.

SKRATCH: Why "Agent M"?

AGENT M: It is actually a nickname given to me by Dominic as a stage name. Everyone else that I knew had a stage name, and I dressed up like a spy for Halloween, so he said my stage name should be Agent M.

SKRATCH: How is the DEFINITIVE ACT different

from THE ULTIMATE ESCAPE? AGENT M: I think the songwriting has definitely progressed. We are more...It's hard to describe it without using the word "mature," [because] that really does sum it up. We have been doing this for a while, and as time progresses, so does our musicianship. feel like [this album] is a little more musical and maybe a little less catchy; but I really don't think the SKRATCH: What other languages do you style of it is that much different.

SKRATCH: What do you want kids to get out of your music?

AGENT M: Personally, the message that I would like

just that life is really great and you can do whatever you want with it. That's what I feel like I've gotten out of my experience with the band, because I have done so many amazing things that I never thought I would get to do-and I don't really feel like I'm any more qualified than the next person. I feel like people should take their goals seriously and do exactly what they want, because they can.

SKRATCH: What do you think you'd be doing if you weren't in the band?

AGENT M: One of my main interests besides being in the band is foreign language. I think I would probably be doing something with that. If the band were to end, I think I would try and teach English overseas. I really love traveling and learning about other cultures.

speak?

AGENT M: I've taken a lot of Spanish, and I took a little bit of French. Right now, I'm working on a German program. The language I really want to learn is Japanese, but that just seems really to convey to everyone is hard. We toured Japan last year, and it was so



and amazing. I really love Japan, so I want

to be able to go back and travel there without having any language barriers.

SKRATCH: How do you work up the energy to perform and create your intense stage presence?

AGENT M: It is probably because I just really love singing and performing. Sometimes it even surprises me. Like, sometimes I'm just in a bad mood or really not wanting to play a show at all, and then as soon as I get on stage and start singing,

Sometimes we stay at kids' houses and see how they eat their breakfast in the

morning, stuff like that. And sometimes we create really strong friendships with the other bands that we get to tour with. It's not like any other job. The bad part for me is just not having any sort of set pattern to your day. Your life is not very solid when you are touring. Because you're in a different town every day, you are switching the place where you sleep every day, and you don't know what you're going to eat. It's just little things like that that burn me out sometimes.

SKRATCH: To what do you attribute your

"We've been touring for about five years constantly, and it's definitely the number-one contribution

it's just really fun. It's what I love to do.

SKRATCH: How is touring when you are the only girl in the van?
AGENT M: I don't think it's really hard. I'm

used to being with all guys. I have four brothers, so it's not like a disadvantage to me. Sometimes we have Jen as our merch girl. When we do have her on the tour, it's nice to have somebody to go shopping with and just be a girl with. It's nice to have another girl on tour, but I don't think it's really necessary.

SKRATCH: What are your favorite and least favorite parts of touring?

AGENT M: My favorite parts are definitely the traveling. Getting to see all the places that we've been is really amazing to me, [as well as] getting to meet all the people that we wouldn't normally meet. It's really awesome, because we really get to know their culture and see what it's like in other places in the world.

strong U.S. following?
AGENT M: The amount of touring that we've done, definitely. We've been touring for about five years constantly, and it's definitely the number-one contribution to where we are now. We don't have very many albums and we're not on the radio or MTV or anything. It might take a long time, but I think touring is the best way for a band to build a strong fan base and loyalty, because you go out and talk to everyone and meet everyone at the shows.

SKRATCH: I read that Chris Roe feels Kung Fu Records screwed The Ataris How do you feel about Kung Fu?

AGENT M: We have kind of a welrd relationship with Kung Fu. We had a little bit of a problem recently with our record coming out, but it is going to come out, so we're on better terms now.

SKRATCH: Would you ever

sign

to a major label?

AGENT M: It would depend on the deal. We're not opposed to signing to a major label, but it would have to be a good deal, because you hear about a lot of bands that just really get screwed over. It seems like the same problems that you have at a smaller label, but on a much larger

SKRATCH: Where do you see Tsunami Bomb going? AGENT M: It's hard to say, because we

don't really have any set goals. We did have set goals to become a band that tours as our jobs, and we've done that, so now we are just going along and seeing how far we can get with it.

Check out their new and old albums and find out when they will be playing in your town at http://www.tsunamibomb.com.







THE BRIEFS By Marcus Solomon

Paragons of punk integrity, The Briefs refused to water down and change the music in order to fit the expectations of a major label. Instead of going "Blink" and reap-ing the benefits of sacrificing soul for eash, this band took the severance check and spent it all on new equipment before once again hitting the road, poor and weird. The Briefs is a refreshing, manie musical machine that epitomizes what the punk-rock world should be: fast, intense, creative, unpredictable,

The Briefs: Steve F. Nix–guitar, vocals Lance Romance-bass, vocals Chris P. Briefs-drums, vocals Daniel J. Travanti-guitar, vocals

SKRATCH: Where are you now? STEVE: [On cell phone] We are just pulling into Denver. What's your name again?

SKRATCH: Marcus, I am the guy who gave you my 'zine with your interview in it.

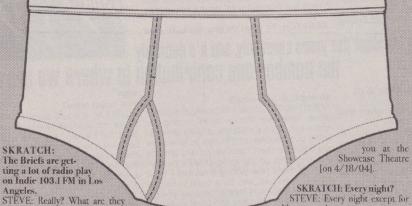
STEVE Oh yeah: NOTHING. That's one of my favorites.

SKRATCH: My girlfriend wants to know if you will lick her butt. STEVE: What? What kind of inter- playing? view are you trying to do? Is it

SKRATCH: Yeah, it's clean, but she's dir-tee.

STEVE: Um, no, I won't. [Laughs]

Briefs



SKRATCH: Something from the new album [SEX OBJECTS]. I don't know all the names of the songs yet. Did Lance Romance leave the band?

STEVE: No. he's just not on tour right now. We got this guy named Kicks from the band New Town

Animals. He is filling in for a couple months while we do some rigorous touring. They are one of our favorite bands, and we are fortunate to have them on tour with us. Denver is our last show of this two-

like two or three.

SKRATCH: How do you keep going? A lot of caffeine? STEVE: Yeah, but we are holding up pretty good. It's been a good tour, and we are driving home

tonight after the show.

SKRATCH: How has the crowd attendance been for this tour?

STEVE: It's been pretty good, for the most part. It's been a couple of years since we last hit the East Coast. and the Midwest. But frankly, the South sucks. We don't play emo, so they don't really dig what we are

SKRATCH: Emo? Is mopecore still around?

STEVE: I guess so, with a Southern twist. But it was good to get back to the East Coast and to do a whole U.S. tour. We went through Virginia, Philadelphia, New Jersey, New Brunswick [Canada], Brooklyn, Boston, Chicago.

SKRATCH: What happened with the major label? I was told they buried your entire new album and now you are on BYO Records.

STEVE: Our first two albums are on Dirtnap Records, which is based in Scattle. Then we hooked up with major label Interscope, and we got dumped. They gave us a bunch of money, and that was really cool. I guess they realized they really didn't like us. I guess we were not what they wanted us to be. They thought they were getting Sum 41 or some shit like that.

SKRATCH: Interscope is dumb. Did they keep the album you did for them?

STEVE: No, they gave it to us-andthen they had to pay us more money.

SKRATCH: Good for you, then! Sounds like a little "rock 'n' roll swindle"!

STEVE: In a sense. We did as much as we could for them. But that was



CORE 2004 BRIDGE NINE RECORDS









TOGETHER WE WIN

CHAMPION "PROMISES KEPT" 12 SONG DEBUT CD OF FAST, POSITIVE HARDCORE. ON TOUR WITH TERROR AND SICK OF IT ALL!

STAND & FIGHT "TOGETHER WE WIN" 14 SONG HARDCORE DEBUT LP. FEATURES MEMBERS OF TEN YARD FIGHT, CARRY ON, NO REPLY AND BURIED ALIVE.

DUTBREAK "YOU MAKE US SICK" 15 SONGS - RECORDED BY THE LEGENDARY DON FURY

FOR THE WORSE "THE CHAOS CONTINUES" RIPPING HARDCORE PUNK FROM BOSTON, MASS!

ANGER REGIMENT "ACES & EIGHTS" 8 SONG DEBUT, X-MEMBERS OF FLOORPUNCH



SEND \$2 FOR A STICKER AND HARDCORE MUSIC CD SAMPLER
P.O. BOX 990052, BOSTON, MA 02199-0052, WWW.BRIDGE9.COM DISTRIBUTED BY CAROLINE AND REVELATION

caroline

then, and now we are out here, bare-

SKRATCH: I hope things take off for you again. Today, I played some of your music for one of my students, and she liked it, so I sent her to Dr. Strange Records.

STEVE: Dr. Strange-there's some cool people.

SKRATCH: Leoneur, What's next

after you return home? STEVE: Another tour of about four weeks down the West Coast and a little bit in the South, and then we are off to Europe.

SKRATCH: Where are you going

in Europe? STEVE: A lot: Germany, Austria, Scandinavia, Switzerland, England (where we got some people waiting for us, so that will be really cool)...pretty much the whole U.K. We have been to Europe a couple of

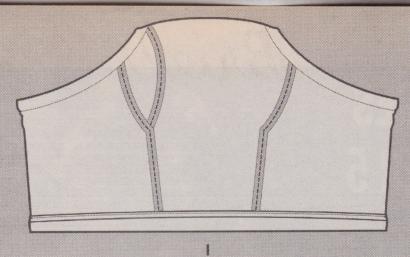
SKRATCH: You lucky bastards.

[Laughs] STEVE: Yeah, but it's still pretty hard work, too. We are fortunate that we do pretty well in Europe.

SKRATCH: Will you get a chance to see the sights?

STEVE: A little bit-you know, visit a few castles and all that. It's totally cool, especially in Barcelona, Spain, with the beach, the museums. And maybe we'll play a show [the night we're there].

SKRATCH: It sounds like an amazing experience. Is BYO tak- with this label. ing care of the European tour? STEVE: No, we just started work



"They gave us a bunch of money, and that was really cool."

ong with BYO. The new record, SEX
OBJECTS, is scheduled to come of find yourself on the BYO label?
out on June 29th. They are taking of STEVE: Actually, the Actually, the Steven Steven of other things like making bugging us for something like two loves of radio stations.
We are very fortunate to be working, the right thing to do.

STEVE: Yeah, but we are not out We are very fortunate to be working the right thing to do.

with BYO. The new record, SEX SKRATCH: How did you come to STEVE: Yes.

us, and I really appreciate that.

SKRATCH: I appreciate the fact that your band is injecting the fun back into the punk scene. A lot of bands take themselves way too seriously.

STEVE: A lot of people are way too fuckin' self-important—whether it's in the punk rock scene or whatever Who fuckin' cares?

SKRATCH: It's also good to know the real thing is still exists.

STEVE: Yeah. A lot of what they are tying to pass off as punk rock, isn't. I guess a lot of people know that.

SKRATCH: True, but even poseurs have potential, and perhaps they may actually stumble

upon The Briefs. STEVE: Well, we try to be creative, and the things we do. It might not be what's in style for what is going on right now, but I'll bet that if we did something like a two-chord Exploited-style rip-off, we would be

SKRATCH: Most people listen with their eyes and not their ears. Wear the right punk rock uni-form and be a big hit. That's lame. STEVE: Right. But don't get me wrong; our style is just as retarded as anyone else's.

Hey, retard! Close your eyes and LISTEN to the new album, SEX OBJECTS. If you do not grow a knowing smile and the irresistible the right thing to do.

STEVE: Yeah, but we are not out urge to pogo while wearing silly clothes, you fail Elementary Punk SKRATCH: Who was bugging just out here trying to play shows every night. Some people are into Lavigne for the rest of your life.













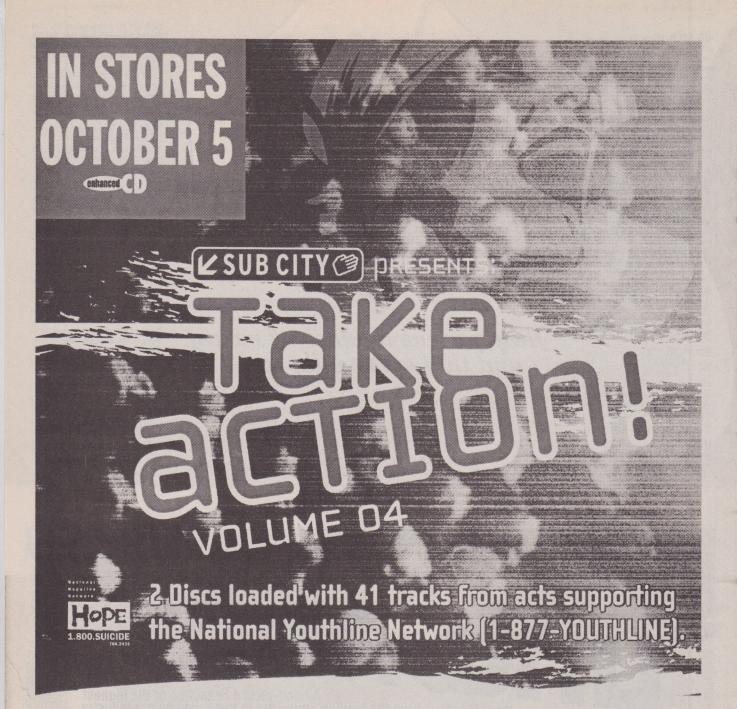
Available on DVD October 12







Look for the UNION "Seal of Approval" on these titles available at thousands of retailers near you; Go to



NOFX SQUAD FIVE-O THE BREAK THE KICKS ANDREW WK AGAINST ME! MURDER BY DEATH HAWTHORNE HEIGHTS **BOYS NIGHT OUT EVER WE FALL UNDEROATH** FEAR BEFORE THE MARCH OF FLAMES **MEXICAN DISASTER SQUAD** A WILHELM SCREAM V.P.R. THE BRIGGS **GO BETTY GO** TAKING BACK SUNDAY **RUFIO BRANDTSON** ROSES ARE RED HIDDEN IN PLAIN VIEW BRAZIL KADDISFLY TED LEO/THE PHARMACISTS PEDRO THE LION MELEE ROY **DETACHMENT KIT DESPISTADO** THE LOT SIX

WWW.TAKEACTIONTOUR.COM WWW.SUBCITY.NET



A portion of the proceeds (equaling 5% of the suggested retail list price) earned by the artists and Sub City Records from the sale of this title will be donated to THE NATIONAL HOPELINE NETWORK 1-800-SUICIDE (784-2433) a service of the Kristin Brooks Hope Center.

THE BRIGGS By Janelle Jones

> Calling from Oklahoma City while driving to Chicago and gearing up to join the second half of the Warped Tour, The Briggs' frontman Joey LaRocca discussed in great detail their latest record (and first for SideOneDummy), a six-song powerhouse of an EP entitled LEAVING THE WAYS (which was to be released just a couple days after our conversation). With new bass player Charlie on hand, the guysbrothers Joey and guitarist Jason, along with drummer Chris Xnow have a stable line-up in place just in time for a season of seemingly endless touring.

SKRATCH: Have you been playing any dates

where you've played some of the new material off the EP yet?

JOEY: Yeah, actually: we did a two-week tour with Lower Class Brats, and we tried out quite a few of the new songs and got a really good response

SKRATCH: You had Joe Gittleman produce the EP, and he played bass on it, too. Did the partnership come about because Avoid One Thing is on SideOneDummy, as well, or did you want to work with

him, anyway?

JOEY: Actually, it came about because we had done the Warped Tour two years ago with Mighty Mighty Bosstones (they were on that year, as well), and we got to know the guys. When we were through, we were in Boston playing with Street Dogs, and Joe came to the show and then took us out for lunch the next day. We were just hanging out and talking, and we were just off-handedly discussing our next record coming out on SideOne and blah blah blah, and he was like, "Yeah, if you want me to produce it, I would totally love to work with you guys." We were like, "Yeah, that's cool." It wasn't really decided right then; it was just kinda talk. But when it rolled around, it just ended up falling into place and working out, so we flew to Boston and recorded to?

SKRATCH: So you don't have a bassist right now? JOEY: Now we do; we have a new bass player

> SKRATCH: Full-time and everything? JOEY: Yeah

> > name?

JOEY: His name's Charlie. We're showing him the ropes. and putting him through hell.

SKRATCH: That's pretty cool, though, starting out with Warped.

SKRATCH: Speaking of touring, I saw you're gonna be going out with [labelmates] Flogging

JOEY: Yeah, it's quite a thing to jump into. He gets to jump right into these national tours and stuff. It's good for him.

SKRATCH: Back to the record.... How would you say it differs from past releases?

Well, I think with any bandand especially with our bandit's just constant evolution, constant evolution of what's really you, what's really your sound and your style. It's not even really intentional; it's something that just kinda happens gradually, with each release. So, I think it's just more us, basically.

SKRATCH: Overall, you have that anthemic sound, but you guys incorporate different styles—like, "All on Me" is hard-core, and then "Top 40" is pretty diverse. Can you talk about that song musically?

JOEY: We've always prided ourselves on having a lot of different influences and a lot of different styles as one of the things we are influenced by musically. I think we like to show as many of those sides I'm sorry, I'm being interrupted. So, yeah, we like to try...Can you hold on one second? [In the background he talks about getting to Chicago] So anyway, yeah, that was just one of the many facets of the band. It's one thing we're into. We're all big fans of reggae and The Clash and stuff like that, so it just kinda has that feel to it. And lyrically, it's just a...you know, [we're] kind of annoyed at the present-day pop scene—which is obviously clichid. It's something that annoys the hell out of me, so I had to write a song about

SKRATCH: [The EP] comes out in a few days. Do you guys personally do anything special when records come out? Do you have any, likeEdo you have a toast or something to celebrate in

JOEY: [Laughs] You know, that was such a really good idea. I don't think we ever have. But, no, not necessarily. We just kind of ENo! [Laughs]

SKRATCH: What does the title (LEAVING THE WAYS) refer

JOEY: The album has a whole nautical/pirate kinda feel to it, so we were just looking for something that represented that in a way and was somewhat of a metaphor, because "leaving the ways" is a nautical term for, basically, when a ship sets sail and is released from the waysthat's what those things are called, the stills that [the ship is] up on when they build it. They let it in the water off the ways [...] So it's kinda like we're "setting sail on a new horizon" kinda

SKRATCH: What's his SKRATCH: Do you have more material written for an upcoming full-length?

JOEY: We're working on it. We have a full-length coming out on SideOne next year. We're gonna be writing that pretty soon. We haven't quite had a lot of time to work on it; we've been on the road a lot. But yeah, it's in the works.

Molly and Street Dogs in September. After that you're gonna start writing, you think?

JOEY: Actually, after that there's a pretty good chance we're going to Europe with Flogging Molly, as well, and that's gonna be another month, so we probably won't be home till December. We'll probably start working on it then, 'cause I think we'll all be ready for a little bit of a break from the road and to have time to sit at home and write some music.

SKRATCH: Is there anything you guys want people to know about the band?

JOEY: No, I don't want them to know anything

about the band, actually! [Laughs]

SKRATCH: [Laughs] Ugh, okay!

JOEY: In terms of views or something like that?

SKRATCH: Just anything in particular about the band.

JOEY: Our drummer's a sex machine. [Laughs]

SKRATCH: That's the most important thing. JOEY: We want the whole world to know. There's a whole lotta lovin'. [Laughter]

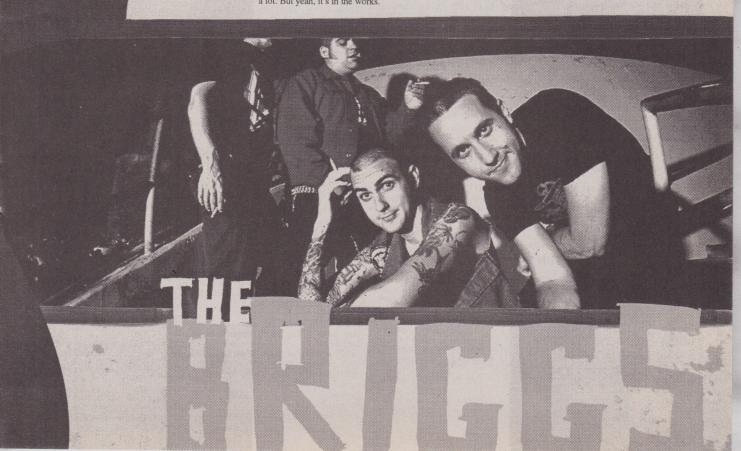
SKRATCH: How about...Are there any misconceptions you find people have about the band that maybe you wanna clear up?

JOEY: Um, not necessarily-not that I know of, anyways. I'm sure there's plenty of people who think we're a racist band or something. Everybody always [infers] what they think is real; but I don't know of any big [inaccurate] thing that everybody's going, "Hey, The Briggs are this"—so, not that I know of. But I'm sure there's some things out there people think are true that aren't.

SKRATCH: When you guys started out, you had a different band name (I Decline). What was the reason for changing it?

JOEY: Another band owned that name. They had it trademarked, so they wanted us to pay 'em \$50,000 for it, so we said, "Stick it up your ass" and came up with a better name.

As you've just read, The Briggs are going to be busy out on the road for a while. Check www.thebriggs.org for all tour info and updates.





Веер Веер By Zac

Beep Beep is the newest addition to the Saddle Creek family, and their newest release, BUSINESS CASUAL, is bound to make an impression on all of those who listen to it. They've got some catchy Chris tunes—and even some you can Beep. dance and get your groove on to.

I had the pleasure of talking to Eric to really find out what Beep Beep is all about.

SKRATCH: How does it feel to now be part of the Saddle Creek family?

SKRATCH: First things first: what's your favorite kind of ice cream? ERIC: Blue Bunny.

SKRATCH: What's your general definition of music? ERIC: A good melody, a good beat, and singing from the heart.

SKRATCH: How did the members of Beep Beep come together? ERIC: Chris and I were in the Marines together. We bought a couple guitars and one amp at the PX and started learning Hall and do pretty well.

where Beep Beep got its

ERIC: We worked some scat into one of our early songs ("Every Color of

the Rainbow"), and I would use the sound "beep" a lot. It just seemed soulful. It got us a bit of attention, and the bar owner just started billing us as "The Beep Beeps" because he knew people would know who he was talking about. After thinking about it for a while, Chris and I came up with "Beep

ERIC: We just want to get our message out to the people, and it's great that we are able to get real quality CDs made and have a Web store! We tried recording in one of those karaoke studios where they did backing tracks while we played guitar and sang into a microphone live, but the CD-R we got at the end didn't sound too good. It just wasn't very soulful.

SKRATCH: Tell me how you feel about the recording process your recently-pressed BUSINESS CASUAL.

ERIC: We got a lot of help from the guy who worked with us, AJ Mogis. He gave us lots of pointers on how to get more out of our voices and helped us polish up our lyrics and guitar riffs. He has this great drum PX and started learning Hall and Oates covers. After our service, it became more serious. We got a Sunday-night slot at a local bar and began working in a few originals. Chris's first originals, "You're All I Need" and "Workin' to Survive", were so unique and powerful that I knew we were going to do neetly well. do pretty well. would complete the sound we were going for. We're really excit-SKRATCH: Can you explain ed about having a professional recording.

> SKRATCH: Can we expect to see you on tour anytime soon with some labelmates?

> ERIC: We are playing with Broken Spindles in England and Germany for a few dates this August. Beginning in October we will tour the U.S., Canada, and Western Europe with The Faint.

> > SKRATCH: What is your favorite song, or per-haps the song you feel turned out best on BUSINESS CASUAL? ERIC: "Hold On to Your Dreams" is the one that I'm most proud of. It's something my brother told me, and I believe

it's what got me where I am today.

SKRATCH: What bands or artists do you feel Beep Beep is most influenced

ERIC: We'll always be big Hall and Oates fans, but lately I've been influenced by a large percent-age of contemporary coun-try—Kenny Chesney, Keith Urban, Martina McBride, Lee Ann Womack, Deana Carter, Darryl Worley, Aaron Tippen, Toby Keith, Brad Paisley, Rascal Flatts, Brooks & Dunn.... It's just very vibrant music; it's full of life.

SKRATCH: What kind of equipment do you use?

ERIC: Live we still share the amp that we got at the PX. Chris got himself a new Austin with three pickups, and I use a Fernandes now with two pickups. The label got us one of those Boss drum machines I was talking about. We usually have the soundman put a little delay and reverb on our voic-

SKRATCH: What are some of your favorite things to do for fun?

ERIC: I like to take my dog out to the lake on the weekends and throw the Frisbee around for him. Chris and I usually see movies together or go to the gyrn during the week. Chris likes reading non-fiction and collect militaria from the Second Indochina War. He also frequenting auctions, enjoys estate sales, and antique stores.

SKRATCH: What do you think is the best thing about being in a band?

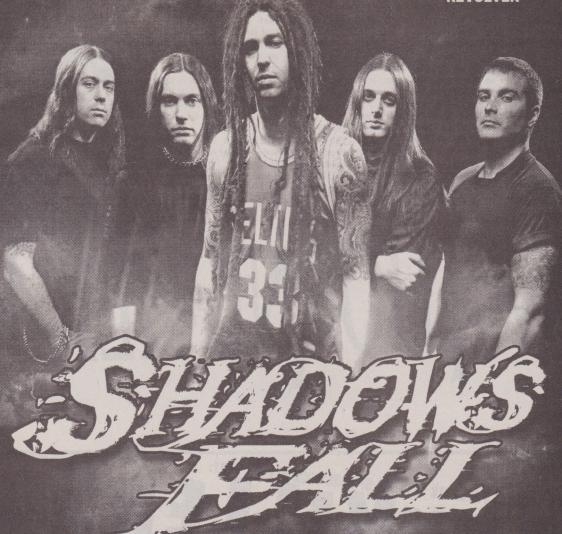
ERIC: Having a creative outlet and being able to express oneself artistically. I also enjoy meeting new people and seeing places.

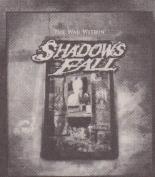
SKRATCH: you 16 could choose how you're going die, how would it happen, and when? ERIC: I think Chris and I would like to die together while we were sleeping.

SKRATCH: If you could SKRATCH: If you could date any celebrity, who would it be? I'd choose Kirsten Dunst. Woo-yeah! ERIC: We both love James Spader! When he was on THE PRACTICE, we swore he was speaking directly to us.

Look for Beep Beep on a full U.S. tour with labelmates The Faint this fall. Head over to http://www.sad-dlecreekrecords.com for all the Beep Beep fun you can imagine. You can also check out for more information on Beep Beep, including a biography and audio clips.

"On this album, SHADOWS FALL ride the lightning to greatness."
- REVOLVER





THE WAR WITHIN 09/21/04



Century Media Records
HEDIA 2323 W. El Segundo Blvd., Hawthorne, CA 90250 / www.centurymedia.com & www.shadowsfallrocks.com

AVAILABLE AFTER 09/21/04 AT



HAWTHORNE HEIGHTS: By Don Sill

and stamping Dayton on Casey hardcore band in the vein layered, sweet-sounding going? which brings a new and going great. imaginative depth to the

tains songs of frustration, been on? Dayton, OH, may not be personal growth, and evo- CALVERT: Yeah, it is. We've you finding life on that may change with hardcore and screamo last tour was awful. bands such as 12 Tribes styles, adding deeper and breaking into the game thicker texture. Guitarist pened on the last tour?

of Thursday and Thrice, SKRATCH: You guys are vocals—a combination CALVERT: Oh, man, it's CALVERT: Oh yeah, it's the road is

known for its thriving lution. Musically, it tests really only been on, like, the road? hardcore scene, but all the limitations of the post- two tours before-and our CALVERT: Well, it's

and Hawthorne Heights darker subtleties for a SKRATCH: What hap- get used to it, I guess. Calvert gave CALVERT: It was just is if I can shower. the rock 'n' roll map. SKRATCH a call from booked really poorly, and Hawthorne Heights, the Austin, TX, while on their the headliner dropped off SKRATCH: latest band signed to first national tour with like five days into it. This often is that? Victory Records, is a post-labelmates Silverstein. is really amazing com- CALVERT pared to that.

with a cross-breeding of out on tour now with SKRATCH: Good, so or somediscordance and melody Silverstein and you're finally getting a one's house with guttural growls and Alexisonfire. How's that good experience on the or whatevroad.

great so far.

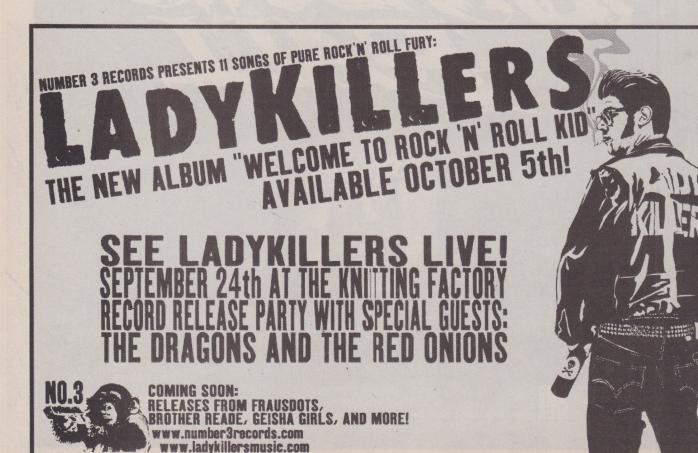
debut album, THE SILENCE SKRATCH: Is this the first SKRATCH: Being that IN BLACK AND WHITE, con- big tour you guys have you're basically a rookie on tour, how are

> kind of tough at first, but then you kind of All I really care about

How Whenever we get to a hotel

er. Being on pretty awe-

some.



and we're having a blast.

SKRATCH: Big difference from Dayton. CALVERT: Oh yeah.

SKRATCH: What's the music scene like in Dayton?

CALVERT: It used to be a lot bigger, but it's been going downhill a lot.

ting yourselves out of Dayton?

actually. This is our first time out, SKRATCH: It must be a breath of they're a hardcore band called 12 something, where it's. fresh air, seeing all of this.

CALVERT: Yeah [...]. Dayton is more of a rock scene, [which is] not much like what we are, and not that SKRATCH: Dayton rocks! You guys weird, because when we just everyone is doing what we do. put Dayton on the map. They're more garage rock, I guess.

stick to your guns when everyone album, THE SILENCE IN BLACK AND SKRATCH: If Hawthorne rock thing, while you're this post- this? SKRATCH: What was the secret to get- hardcore band. Was there ever a

Tribes, and they're our friends. It's really huge and then pretty awesome.

CALVERT: Yeah, it's really cool.

SKRATCH: It must've been hard to SKRATCH: Let's get into this in your town is into the garage WHITE. What can we expect on

just bottoms out. Hopefully it just...It's started out, we thought it was the best time for us to do this, and now it's crazy.

Heights had to be defined by one song on this album, which one would it be?

CALVERT: Well, my favorite is "Blue Burns Orange", but we haven't even

IT'S WEIRD, BECAUSE WHEN WE JUST STARTED OUT, WE THOUGHT IT WAS time where you THE BEST TIME FOR US TO DO

CALVERT: Just a lot of work, like the Internet pro- second-guessed motions and stuff. Before we got selves? signed, we really worked our asses CALVERT: Well, I would never do CALVERT: What we tried to do lucky, I guess.

for you guys to play in Dayton?

CALVERT: The only places for all- CALVERT: Honestly, Iplaying our ages shows were, like, the Knights musicl is the only thing I really like of Columbus halls and places like to do. that; but they don't really even do Dayton's.

your-

am. [...]

and driven?

many shows there anymore, either. SKRATCH: You guys must be the It's kind of nice to get away from shit in Dayton, like, "Yeah, Casey SKRATCH: Are you concerned that the time and actually make

off. We sent out tons of demos, and that, because I don't even listen to was not be a straight hardcore band played that live yet. we were writing songs non-stop and that type of stuff. What we play is and not be a straight pop-punk It's hard to tell, man. That's a all that kind of stuff. We just got literally all I listen to. That's how I band, you know? We just wanted to hard question. mix it up. Now there's a lot of bands doing that already, and they're way SKRATCH: What was the hotspot SKRATCH: What kept you focused more popular. I mean, we got out SKRATCH: You have got to poppy elements, but they're not too be stoked right now. You

THIS, AND NOW IT'S

mix it up like that...even though a lot of people make fun of that, like CALVERT: Hopefully, [Laughs] in a lot of reviews I read and stuff. I don't want to jinx myself. I

that and being around all of these and the boys got out of here. emo is getting too big too fast and a living at this, It's not about that it may peak before its time? money or fame, it's just I with way bigger scenes than CALVERT: [Laughs] Yeah, a lot of CALVERT: It is a slight concern. I want to do with my life. people do say that. There's another think at this time it's the new alterband that got signed to Ferret:, native. I'm hoping its not like ska or

poppy, you know? It's just cool to guys are right on the brink of big things.

just want to be on tour all

Debut solo-album from MILLENCOLIN'S vocalist NIKOLA SARCEVICI

LOCK-SPORT-KROCK



hellogoodbye

HELLOGOODBYE By Tiffany Chow

It's hard to argue with fun, especially in HelloGoodbye's case. Forrest Kline (vocals/guitar), Jesse Kurvink (keys), Marcus Cole (bass), and Chris Profeta (drums) are the four young Huntington Beach natives who make up the synthetic pop force known as HelloGoodbye. Their success of late-namely, the deal they recently signed with Drive-Thru Recordswas not earned because of intense focus or determined drive, but rather solely to the happy-golucky attitude of the band and maybe some talent.

Just to give you an idea of just how spontaneously fun the band is, they insisted on conducting the interview in a random apartment complex's spa late at night. This outlook may seem unconventional to most, shocking to some, and downright outrageous to a few but for HG, it means a sure path to enjoyable success.

SKRATCH: How did HelloGoodbye begin? FORREST: I started making some songs in my room on my computer. I had some buddies who liked the

met Jesse long before then, in high school.

JESSE: We actually met in middle school. We had computer class together. We sat next to each other.

F: We didn't meet in middle school: he was some dork in my class in middle school. We MET in high school, when he had blossend it is a heartiful to the school. when he had blossomed into a beautiful young man. Then, I met Marcus through Jesse.

SKRATCH: What was the ultimate goal from the

To be in SKRATCH MAGAZINE. [Everybody laughs]
F: We never had a goal at all.

MARCUS: We liked having fun.
F: Everything just happened. We never set out to do anything at all ever.

J: Is this going to lead into the "How you hooked up with Drive-Thru" guestion?

SKRATCH: No, that's later. [Laughs] J: Okay, we'll be waiting for it! F: You got to have a smooth transition.

SKRATCH: Why do you think the band stayed

J: We do have to take it more seriously. It is like a job J: We do have to take it more seriously. It is like a job: you have to work with other people, you have deadlines (obviously), meetings [A helicopter flies overhead] We constantly have paparazzi helicopters flying over us when we're in the Jacuzzi. I mean, that's strange. [Everybody laughs] F: There's never really anything in the band that we don't want to do. Everything about being in a band is fun. We're all really excited to tour and see the country. I love making music and recording and everything else that comes along with it. It's a good time.

time.
M: Plus, the chicks are great. [Everybody laughs]

SKRATCH: It's pretty clear in the music and at the shows that you're not really in the band for the fame and riches-and then you signed to Drive-Thru. Do you have any concern about not being taken seriously?

When we first signed to Drive-Thru, I constantly heard about previous fans who were disappointed. I've never had that [sell-out] mindset about a band

ever in my whole life.

ever in my whole life.

J: That's what's so weird about it. We never set out to do anything spectacular with this. All the stuff that happened just happened. We never changed our sound, we never shopped demos, we never tried to make ourselves look good. Immediately when you sign, people are like, "Oh, they're selling out, they're changing their sound just to fit in with a label." But we're doing the same stupid stuff we've been doing for three years. Now we can just do more with it. M: Like [that one fan] We should make a milk carton: "Have you seen this boy?"

F: This one kid from Pasadena was always at our shows. Since we signed to Drive-Thru, I haven't seen him.

him. J: He IMed me!

Was he disappointed?

He said he thought we changed our sound J: He said he thought we changed our sound [Sarcastically] because we have screaming now. It IS the same songs we've been playing [all along]. I think no matter what you do, what band you are, what label you sign to, people are always going to try to find something wrong with it. You just have to learn to let it roll off your back

SKRATCH: You said you didn't shop demos around, so how did the whole signing to Drive-Thru come about?

J: My flanc co-owns the label F: Which is funny, because his girlfriend works publicity [there].

When I was 16, I did the graphic and Web design [there]. I worked on and off for a [there]. I worked on and off for a couple years, so I knew them really well. One day, they happened to hear our demos through a mutual business friend. I got a call and figured they wanted me to do some design, but they were interested in HelloGoodbye. I hadn't sent any demos out, so I was like, "Wow! That's crazy." J: [Sarcastically] And if you believe all the stuff you read, we got on the label because we're friends with them and date people on the label, and, you know, like, it's totally true.

SKRATCH: So how did it feel?

F: Awesome.

J: I don't think there's any other word to describe it.

After you talk to Drive-Thru and you meet all those people, it just makes all the other music-industry

people, it just makes all the other music-industry people you meet seem lame and fake. F: We're just really good friends with them. They're really funny and fun to hang out with. J: You don't have to worry about meetings, it's just hanging out. They're really good at what they do and they know how to handle business, but at the same time, they keep it really comfortable and [maintain] amazing relationships with all their bands.

SKRATCH: Signing to a label like Drive-Thru definitely leads to major, nationwide tours. Is this something that HG looks forward to? F: We are so excited beyond belief.

J: As [he] mentioned before, Maybe you didn't catch that, Tiff!

M: Wow. Jerk. [Everybody laughs] We've never toured really.

I've never been anywhere that doesn't border

California.

F: [That goes for] me, as well; but everywhere I have gone, I've loved. And when we did go to Arizona a few times, [it was] a blast.

J: I think that what Forrest always says is really true: it's kind of the ideal way to see the country, especially at this age. You're playing shows every sight which is conjuncted to be a local state of the same and the s

night-which is obviously a blast-plus, you're instantly hooked up to this social scene, where you're meeting kids that are like you; and you're with good friends

SKRATCH: So there's already plans?

F: I guess since Motion City posted it on their



Website we're allowed to say it. The only thing we have set up so far is a short West Coast tour with Motion City Soundtrack and Limbeck-which will be amazing, because I love Limbeck. They've been some of our best friends since we were starting out.

F: Well, I don't know if they would say [that]. [Laughs] And Motion City Soundtrack is awesome. And we also have a short, five-day thing from here to Texas with a band called Peachcake.
I'm excited to that, because once we get to Texas, we're Texas, we're going to head down to [this] h a u n t e d We never set out hospital to do anything Houston spectacular with this. All the stuff read about it online. It was built on top of that happened a graveyard, and they built the basement just happened. above ground so as not to disturb the bodies that lie below. [It was first used] in the 1550s to bury plague victims. The basement is the crematorium. and it's got this spiral staircase that you walk down, and it's pitch black.

J: So! We're going to Texas, and that should be

F: So if anyone out there reading knows about other haunted, abandoned, creepy places that we can check out in your town when we go on tour, we're very interested!

SKRATCH: Forrest, you did all of the engineering for the EP. Why?
F: I love recording. It's something that I'd be interested in pursuing later on. [For] the full-length, we might work with someone else, but I do love doing it. For the EP, [Drive-Thru] just wanted to release the demos, because everyone likes [them] better, but I wanted to re-record.

J: My mom says the new versions sound better.
F: Anyone out there that has a beef with the new versions, take it up with Jesse's mom. You're not going to argue with Jesse's mom.

SKRATCH: You recently lost your old drummer, Aaron. Can you explain a bit why? F: He's in school, and he wants to be a teacher. J: He also wants to do missionary work.

J: He also wants to do missionary work.

M: He doesn't like traveling.

J: Yeah, he's been in a billion other bands in his life, and really isn't that fond of touring. He didn't want to be a touring band. We're all so excited, and it's the least thing he wants to do. And he's really dedicated to school-which is great.

F: And his hometown girlfriend He just wasn't into loving.

into leaving.

SKRATCH: I know you had a lot of people respond to the need for a new drummer. Why Chris Profeta?

J: Chris was the least attractive drummer that we tried out-and therefore the least competition for

babes on the road. [Laughs]
CHRIS: I think [it was] my availability and my dedication

F: Your dad said you have great timing, too.
C: Yeah, and my dad thinks I'm really good, so he

told them what was up.
J: It's weird. Chris was the first person we auditioned. He also lived closer than anybody else. We had people come in from across the country!

SKRATCH: What are some things about HG that set you apart from any other band at the moment?

J: Joey, who is always with us, sells our merch, and does everything. I think that sets us aside from anybody else-I mean, 'cause YOU try having a guy like Joey. I like to think we're at least a little different. I know I always have a hard time [describing] what [we] sound like-and I think that's a good thing. good thing.

F: I think just the way it functions and the way it comes together. The songs just came with no goal in mind. We didn't search AOL profiles trying to find guys to start a band with and get signed and stuff.
J: We don't have tattoos or dyed hair.
M: Chris has dyed hair.

J: He's the new guy-he doesn't count. [Everybody

SKRATCH: How do you go about writing your

songs?

J: They're based on girls. [Laughs]
F: Well, if you've heard our songs, you'd see that they don't stray from the typical theme of love too much. They're all about my current girlfriend,

Chelsea! [Everybody laughs]
J: I love bands that are capable of telling stories, and I also think its awesome when bands with political agendas find ways to express that through music; but we're not like that at all: we write songs about girls.

SKRATCH: I think that HG owes a lot of its success to its amazingly strong group of supporters. If you could only say one more thing to them, what would you say?

F: When all of our friends are at our shows like

that, it's the funnest thing.
J: I think it's representative of us. It just makes

everything more fun. F: What are we going to do on tour without our

entourage? M: We'll get a fleet of vans, one for the band and four vanloads of our friends.

JOEY: Escalades!

SKRATCH: So what would your last words be

to them?
F: This girl Tiffany's totally easy. All you guys should totally go for her, tiffany@skratchmag or something. THE END. [Laughs]
J: [I'd say] thank you.

Check out the band and its irresistible brand of pop on a few tours this early summer. Find those dates and other fantastic fun on the Website www.hellogoodbye.net



I'll tell you what's equally as hot and fresh as a Chipotle burrito: Limitpoint's latest album, WISH-ES OF THE SUBCONSCIOUS. Like their favorite LIFE. However, this four-piece band formed ago, have now evolved into a steadier status of rock and members mean a lot to me. with their new record and the addition of their two newest members in the early summer of 2003. Back then, they probably did not expect such a whirlwind tour life as they have now. Immediately following their May / June national tour and this years Warped Tour is their CD release tour July / August 2004.

via e-mail on the beginning of their CD release tour, right before they embarked on their show in Reno.

SKRATCH: Is there a better way to kick off your summer tour than with a CD Release party?

MIKEY: Yeah, by getting out there and touring on it. We're actually in the van RIGHT NOW on the way to the Sacramento Warped Tour to sell records and hang out. I love the Warped Tour! Tomorrow (July 8th), we start our tour off in good ol' Livermore, California

SHAW: This is our RECORD RELEASE TOUR. It's more like a CD release party in every city.

MIKEY: Yeah...we're excited to go cross country months! Wow...that's actually a lot of driving now we've been touring lately. It's so much fun!

SKRATCH: What's the craziest thing you guys or a fan have done to promote Limitpoint?

SHAW: Two straight days of driving from New York June 25th! That was crazy!

MIKEY: We've got tons of great fans and friends that promote us everyday in their cities. They're beyond street-team members...they're amazing! One of our friends goes

to Pepsi Smash in L.A. every week to pass out flyers and get our shirts on TV, our friend Julie from THE REAL WORLD risked her neck to throw on one of our shirts on THE GAUNTLET CHALLENGE on MTV. Plus our good friends in Hurry Up Offense sported Limitpoint hats and shirts at their house band performance for Carson Daly this year. THANKS YOU

SKRATCH: The last album you released was WE

CALL THIS LIFE, in 2002. Now that it's been two years, how have you guys evolved in the studio?

MIKEY: A lot of changes, for the better, were made OBEY & SKULL CLOTHING & ESPECIALLY in and out of the studio during the past year. First of all, we changed our lineup a little and gained two amazing new friends Eric (drums) and Brooke (guitar). That was our biggest and best change. Secondly, we entered the studio with an incredible snack, this album features the same delicious pop new producer named Mike Green (of The Matches, nature found in their first EP, WE CALL THIS Over It, Yellowcard). He evolved our sound with our new music along with the new guys. I'm so proud of overnight that started out as mere pop rock five years the new record...and I love our lineup. The music

SKRATCH: Which song best encompasses the purpose or the title, WISHES OF THE SUB-**CONSCIOUS?**

SHAW: Lyrically, I'd say "Imagination".

ERIC: Yeah, "Imagination". There's a poem in the bridge that explains the overall concept of the title. BROOKE: It's all about dreams... I thought about the I got a chance to talk to the members of Limitpoint name after thinkin' about what this record is about as a whole

MIKEY: Dreams accomplished, dreams crushed, dreaming of the future and nightmares...there's a lot of focus on that. Lyrically I wrote all the songs in the vein of dreaming. It's something I've been kinda obsessing about lately.

SKRATCH: I must say that I totally dig Shepard Fairey, and his artwork on WISHES OF THE SUBCONSCIOUS. Why did you guys choose

MIKEY: 'Cause I think he's the most amazing graphic artist I've ever seen. Honestly, I've been a HUGE fan of Shepard's for a long time now, I wantagain...it's our fifth national tour in about six ed to be completely proud of this album in every way. He took an interest in our music and starting that I think about it, haha. We haven't stopped tour-hooking us up with promotional materials to proing since Warped Tour 2002, but not as crazy as mote-them and us. I asked him if he'd do the cover and the CD art and he said YES! At first, I couldn't believe it, but he's a really great person and his staff is equally cool, and they've all been very supportive of Limitpoint. I know it sounds really cheesy but it's a dream come true to have Obey be such a big part City to the Warped Tour kick off party in Houston, of our band. We've been very lucky to have so many Texas to sell our records on the day of its release on amazing sponsors helping the band with food, clothes and promotion for tour. LIMITPOINT LOVES

UISHES OF THE SURCONSCI

CHIPOTLE RESTAURANTS!!!! Sooo gooooood.

SKRATCH: To me, the Obey Giant figure always reminded me of Big Brother for some reason. What does he represent to you guys?

BROOKE: To me, it's an underground movement. I think your assumption of it is exactly why it's so big today...it makes you question it, you know? SHAW: Good choice of words.

MIKEY: Read www.obeygiant.com. It's pretty amazing how every art piece at his gallery showings, his stickers, posters and their clothing-which we can't get enough of-has the slogan on it. You should really read it! The thought behind his campaign is pretty awesome!

SKRATCH: Going back to the subject of touring-if you guys get fed up with each other is there just an explosion of testosterone?

MIKEY: There are arguments sometimes. This past seven months after our record was recorded, we've been touring almost straight through. It's a lot of time on the road. Of course sometimes you get into small fights about things, but one of the things about Limitpoint, and the reason why we can tour so much, is because we: 1) Love the road. 2) Think of each other like family (and you know how family fights can get, hehe). But, they all work out for the better in the end. Pretty cheesy, huh?

SKRATCH: Who can (or will) go the longest without taking a shower?

BROOKE: Shaw and Eric are tied right now for rarely taking showers on tour.

MIKEY: Haha, yeah. By the time you read this, it'll probably have been about three to six days since Eric or Shaw has showered. Ewww!

SHAW: Yeah, actually Mikey makes up for our showers since cleans himself many times a day!

SKRATCH: Alright, enough of manliness. Tell all the ladies out there your astrological sign and quote the most romantic movie line you know of. MIKEY: I'm a Cancer, and damn...I don't know what my quote would be. Hmmm, how about, "You had me at hello." That was such a rad scene.

BROOKE; Gemini, and here's my quotes: "Let's get naked and start the REVOLUTION!" or "Everything I've ever done has been

for you!' SHAW: I'm a Leo..."It was a run by fruiting."

ERIC: Capricorn, and I don't watch too many movies. SKRATCH: Haha, I only rec-

ognize Mikey's quote from JERRY MAGUIRE. Shaw's quote is from MRS.DOUBTFIRE!

Get their latest record off of www.smartpunk.com, and check out www.limitpoint.net for all tour dates!

NEW FROM KUNG FU



UNDERMINDED

hail unamerican!

Underminded "hail unamerican!" in stores now

Tsunami Bomb "the definitive act" in stores sept. 21st

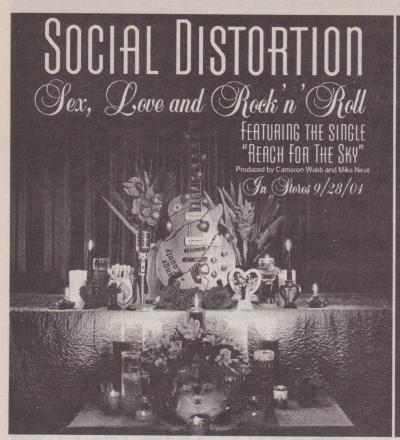
TSUNAMI BOMB

the SHOW OF THE SH

The Matches
"Live at the House of Blues"
Live DVD. in stores now

IN THE HOUSE OF BLUES

WWW.KUNGFURECORDS.COM P.O. BOX 38009 HOLLYWOOD, CA 90038



LOOK FOR SOCIAL DISTORTION ON TOUR THIS FALL 2004

In Stores New





SOCIALDISTORTION COM

TIMEBOMBRECORDINGS COM CHOME



Second Chance Mama Tried



Empty Seat -Number 9



Fully Loaded Vol. 1 V/A



Late As Usual Self Titled



P.O. Box 90336 / City Of Industry, CA. 91715-0336

Order online at WWW.LOADEDBOMBRECORDS.COM & WWW.INTERPUNK.COM

For a free 10 song CD Sampler send \$1

PLAY PRETTY FOR BABY Interview by Jeff Penalty

IT RIGHT THERE CHIEF! I know you're about to flip the page to read some other interview, but FIRST I need to introduce you to the best thing to Orange rocks so fucking hard that you won't even Drive-In on a D.C.-inspired label...something like believe it when you see them. They're that. you're in a band that sucks, you'd be wise to hardcore or this or that. I use the generic SKRATCH: What's the worst thing start copying them A.S.A.P. SKRATCH read- "aggressive rock" tagline, or "aggressive rock that's ever happened to volust a ching ers, meet Play Pretty for Baby. I know you that in an odd way you can dance to." pelieve it when you see them. They is that. I hate to say that we are post-punk or post-intense, explosive, and, above all, unique. If JIM: I hate to say that we are post-punk or post-intense, explosive, and, above all, unique. If guys are gonna get along great.

Jim Belisle, guitarist Sean Garcia, and bassist Ben Collett.

the Ulner's nerve (funny bone)—and getting hit there really isn't that funny. I pulled some mus- about? Do you consider yourselves a politithere really isn't that fullily. I go and had to go cal band and/or political people?

cles in my back a few years ago and had to go cal band and/or political people?

half-pipe) and asked a 15-year-old girl if to the doctor. Now that I no longer have insur"president" per se, but the subject matter is sort embarrassing and law. cles in my back a few years ago and had to go cal band and/or political people?

ance, I stretch out before we play. Ben in the head or face or whatever with my gui-Ben in the head or race or whatever.

It happens on a regular basis. I've also taken fucking with the Middle East (as I guess we tar. It happens on a regular basis. I've also taken fucking with the Middle East (as I guess we tar. It happens on a regular basis. I've also taken fucking wouldn't consider us a political band. Maybe got drafted? a face full of Ben's bass a few times. One time I have been doing for years, as well). Honestly, I SKHATCH: What would you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a political band. Maybe you do if you was hit hard enough that I broke off one of his wouldn't consider us a politically-minded—or, at the very least, JIM: Speaking as an honorably-distribution of his wouldn't consider us a politically-minded. Amongst card notice today for the mess that we have a politically-minded. Amongst card notice today for the mess that we have a charge a representation of the politically-minded. Amongst card notice today for the mess that we have a charge a representation of the politically-minded. Amongst card notice today for the mess that we

we've hurt our instruments—but they deserved current administration. As far as our live it. That fucking bass was asking for it.

your sound...so how do you guys describe VOTE!

County SEAN: The best way I can think of to describe our spread themselves so thin. Between the come out of Claringe of the Community of

BEN: It sounds like John Reis and Ian MacKaye making sweet love to each other. [We're influ-Below is my e-mail interview with lead singer enced by] D.C. stuff like Fugazi, Rites of Spring, and (obviously) Nation of Ulysses. Also, [the] San Diego scene (Drive Like Jehu, Clikatat Ikatowi, Hot Snakes). Maybe a little Minutemen,

president" per se, but the subject matter is sort embarrassing and could've gotten the ance, I stretch out before we play.

SEAN: Well, I know I've clocked both Jim and of broad, in the sense that we've been fucking park shut down. I quit the band after that with Central America for years, and now we are

SKRATCH: I hate it when interviewers ask but not preachy. The only thing we preach would find a way to get out of it. Call me this, but I have the hardest time describing wholeheartedly is for everyone to register and



SKRATCH: Is the rock 'n' roll life all it's cracked up to be?

BEN: Fuck yeah. After this interview I'm going Hummer shopping. Seriously, though, if music is your life and you don't care about making any money at it, it's great!

JIM: It depends what you are trying to get out of it. I have been doing bands for such a long time now that I don't know what I would do if I didn't have a band. And I know this may come as a surprise (hint of sarcasm), but I am not getting paid. I really enjoy getting together with laughs.
these guys. [...] When doing a band, you JIM: As long as it has been frozen the get out of it exactly what you put into it.

SEAN: Yes and no. It's a lot more work er burn, that is another story!

than it should be. And kissing ass and try ing to make connections with people Another story that will have to wait for not an embarrassing and degrading part of it. BUT, it's also very rewarding to be doing something you believe in and making progress—even if it's little to

SKRATCH: Don't you think that new Hilary consider yourself in the know. Duff movie looks kinda stupid?

SEAN: The one where she is supposed to be a modern day

Cinderella? Yeah, it looks pretty crappy. JIM: I hate when these young artists Damn it, Hilary, stick to one craft, perfect it, then move on.

BEN: In my old band, on our final tour, my singer's drinking was at [its] worst. We were playing at a skate park in rural Minnesota. At that time, skate parks were hard to come by, so I knew that the SKRATCH: You guys go pretty nuts on too.

SKRATCH: You guys go pretty nuts on too.

SKRATCH: You have a song called the park were signs that said "Absolutely JIM: Nothing really more than a head stock to JIM: Nothing really more than a dead stock to "Presidents' Day" on your new EP. What is it no drugs or alcohol." During the show, the grant has stored the park were signs that said "Absolutely JIM: Nothing really more than a dead stock to "Presidents' Day" on your new EP. What is it no drugs or alcohol. "During the show, the grant has stored the park were signs that said "Absolutely JIM: Nothing really more than a dead stock to "Presidents' Day" on your new EP. What is it no drugs or alcohol. "During the show, the grant has stored the park were signs that said "Absolutely JIM: Nothing really more than a head stock to "Presidents' Day" on your new EP. What is it no drugs or alcohol. "During the show, the grant has stored the park were signs that said "Absolutely JIM: Nothing really more than a head stock to "Presidents' Day" on your new EP. What is it no drugs or alcohol. "During the show, the grant has a stored the park were signs that said "Absolutely JIM: Nothing really more than a head stock to "Presidents' Day" on your new EP. What is it no drugs or alcohol. "During the show, the grant has a stored the park were signs that said "Absolutely JIM: Nothing really more than a head stock to "Presidents' Day" on your new EP. What is it no drugs or alcohol. "During the show, the grant has a stored the park were signs that said "Absolutely JIM: Nothing really more than a head stock to "Presidents' Day" on your new EP. What is it no drugs or alcohol. "During the show, the grant has a stored the park were signs that a he drank beer on the stage (which was a

row. It is not like this is the War of 1812 and we are under attack here.

show and lyrical content, we strive to be aware BEN: I'm not of draft age, but if I were, I un-American, but lately our military has gone from defense to an unnecessary offense. The president has abused the power of our military for reasons not of safety but blatant profit. Our poor men and women in the armed forces are caught in the middle of this bullshit and are dying for no genuine reason.

SEAN: I'd probably go. [...] I wouldn't mind getting shot or killed. I really don't want to grow up to have a mortgage to worry about, anyways.

SKRATCH: Do you think it's safe for me to eat that old chicken that's in my freezer? It's from December, but it's been frozen the whole time. Ryan says it should be okay, but I don't know.

BEN: If you were a vegetarian, you wouldn't have this dilemma.

SEAN: If you bake it in the oven, it should be fine; but if it smells funny when you defrost it, throw it out—or duct tape it under your neighbor's car for

entire time, you will be fine. Now, freez-

who you despise [but] who hold the another time, I'm afraid. Our time is up who you despise [but] who had a here—but your time as a Play Pretty for future of your musical career in the here—but your time as a Play Pretty for salm of their hands is a humbling, if Baby fan is just beginning! Seriously, folks, do whatever you can to catch Play Pretty for Baby's next show. You'll wonder how you ever lived without them. Check out their self-titled debut EP on The Agency Records (), and check out for mp3s and upcoming shows. Now



Silent Drive Interview by Melissa Wong

Be honest: how often do side projects really prosper, anyway? Well, I'll tell you one thing: good music is honest. No matter how much promotion and publicity may help, if the music is amazing, it'll speak for itself. When I first opened the CD case of Silent Drive's LOVE IS WORTH IT, I had no idea what to expect I way it one and I'm to the control of expect. I put it on, and I've been astoundingly speechless ever since.

Silent Drive began as a side project between Pete Chilton and Zach Jordan (from Bane), Nick Van Someren, and Dave Joyal. The band released its debut record on Equal Vision Records in May called LOVE IS WORTH IT. The guys had been playing and writing music talled LOVE IS WORTH II. The guys had been playing and writing music together for about two years, and January of this year was when it all began to take off. SD did the EVR tour this past spring, toured Japan in April, and are doing a short East Coast tour in June.

I spoke with bassist Pete Chilton about graphic design, marriage, and the impor-would be the newest item I've acquired. graphic design, marriage, and the impor-tance of "doing your own thing."

SKRATCH: Where is everyone from?

SKRATCH: Tell me about the tour in Japan. Crazy fans? Weather? What's the

CHILTON: It was really good. We recorded a demo and released it as an EP out there, and it sold a lot, so when we got out there, a bunch of kids already knew about us.

SKRATCH: Your debut album, LOVE IS WORTH IT, was released on Equal Vision Records in May. What was it like working with Jason Livermore and Bill Stevenson?

KOMPELSO,

CHILTON: It was pretty amazing. From being in Bane, we'd had some professional recordings, but this was so much more professional than...ever? [Laughs] I

more professional, as in attention to detail. There were two studios in the same building where we worked on drum tracks, and then moved over to do vocals at the other studio at the same time. Meeting and working with Bill and Jason was awesome. Bill's done so much throughout his life, [having been] in so many influential bands...It was pretty insane. And he's funny.

two songs, "4/16" and "American Classic". We were still writing "4/16" while we were in the studio, so it's the newest song on there. And "American Classic" was the very first song we played at our first practice. They're kind of like bookends of this bookends of this ...

SKRATCH: New project? [Laughs] CHILTON: [Laughs] Right.

SKRATCH: What's in your CD player? CHILTON: Well, I have the newest record from Lucero. They're this alternative country band. The lead singer's voice reminds me of Kurt Cobain, and they

SKRATCH: Who or what are some of your influences in songwriting? CHILTON: Well, this record was kind

Where is the band itself from?
CHILTON: Nick, Zach, and I are from Worcester, MA. Dave is from Burlington, VT. The band is pretty much from Worcester.

Wordester, MA is pretty much from Worcester.

Wordester, MA is pretty much from Worcester.

Wordester is volumented in songwriting?
CHILTON: Well, this record was kind of like everyone's diverse influences (for each different genre that we each love) combined. There's soooo many that I can't even begin to name them. But I think that's why this band is so interesting. [We have] like at least 1,000 influences—which is the point of the band. [Pause] I guess that's a cop-out answer, huh? [Laughs]

SKRATCH: [Laughs] It's okay. What is the best album (or albums) ever?

CHILTON: Oh, man. Radiohead, Faith No More, lots of hardcore stuff we grew up with, and any rock in general, like Jimmy Eat World...At the Drive-In. Um, I don't know. I'm a huge Radiohead [Laughs] There's way too many [bands to list].

SKRATCH: What was the last live show you attended that you didn't play? CHILTON: [Laughs] Wow. Let me see.... Actually, you know what? This is a these guys are going to be very big. It's comprised of a lot of younger guys ([i.e.,] kids my age) from old-school blues bands. My cousin is actually the guitar player from The Fabulous Thunderbirds, but he guit the guitar player from The Fabulous Thunderbirds, but he quit that to start The Howl. I think they'll go far.

SKRATCH: Are you reading any books or magazines? CHILTON: I recently picked up a Ray

Bradbury book. It was my first attempt to read in a long time. And we're in the van a lot, so we read lots of magazines, like ROLLING STONE, MAXIM—you know, all those guy magazines. Last month it was like MAXIM's "100 Most Beautiful Women" issue or something. So, yeah, those magazines are always lying around.

SKRATCH: How old is everyone? Are you married? Do you have families? CHILTON: Zach and I are 27, Nick is 24, and Dave is 20. As far as families, I get married in August, and Zach got married in June. I have my fiancée and my dog. Does that count as family? [Laughs]

SKRATCH: [Laughs] Of course. Congratulations! That's awesome. CHILTON: [Laughs] Thanks.

SKRATCH: What will SD be doing for the rest of 2004?

CHILTON: In July we will be touring, and then we take a week off. Then Bane does a week of touring, and then I get married. In September, Bane will be recording in the studio. I mean, for the most part, our whole year has already been mapped out.

CHILTON: Yeah, actually: I do freelance design. I did the artwork for CD cover and the liner notes.

SKRATCH: It's very pretty. When I saw it, I was like, "Oh my god, this is beautiful!" So, good job! [Laughs] CHILTON: [Laughs] Thank you very much. Yeah, I actually worked at an advertise as a second of the control of the same of the

much. Yeah, I actually worked at an advertising agency for three years. But for about eight months now, I've been doing freelance. I ended up quitting because I had so much to do with the bands. I mean, Silent Drive doesn't make any money 'cause it's brand new, and Bane is

doing okay. But between Bane and working a lot when I'm home, it gets the bills paid.

SKRATCH: What do you look forward to for the band's future? CHILTON: Ah, the band's future.

SKRATCH: Where would you like to

be in five years? CHILTON: It would be nice to be able to just do the bands. Not that I don't like doing design, but I would like to play music professionally. [...] I think that at some point I'll be able to live off the band/bands, but who knows? I think that I've come far enough where there's no turning back, you know what I mean?

SKRATCH: Yeah: at the point where you've found the industry you belong to and all you have to do is let it happen. CHILTON: Yeah, like that. If you get to the level where I'm at and you know a lot of people and all that [...] crap, [...] you're bound to be doing something within that area, like working for a record label doing graphic design or just something in the

SKRATCH: What advice would you recommend to new bands?

music scene

CHILTON: The most important thing is to do your own thing. A lot of bands will try to sound like someone else...and that's what ultimately fails them. I mean, sometimes the stuff you write and play may not sound like the sound you'd like it to be or imagine it to be, but write exactly what you feel and it doesn't matter what it sounds like, because that's what you are, and it shouldn't sound like some-

SKRATCH: Do you work outside of SKRATCH: What is the most reward-

ing part of being a musician?
CHILTON: I've always liked working hard. I find that working hard pays off, it really does. It pays off in a way that I get to see the world. I've been to, like, 18 countries just from touring. It's been so rewarding to create something and have it take you places.

Thanks so much for taking the time to talk to me, Pete. Congrats on both weddings, and I can't wait to come out to one of SD's shows. To check out some MP3s and show dates, visit http://www.silentdrive.net.

www.anadivine.com

with "Superlife" com-

THE DEBUT FULL LENGTH>IN STORES 9.21.2004 SET MIXED BY ED ROSES PRODUCED BY MICHAEL BIRNBAUM AND CHRIS BITTNER

recording tape

Www.themlittagrapicom

1415-North Red burn, Salte L

Acahein, CA 92506

the galaxy "-ryan key of yellowcard

for stereo and general recording, thinner polyester backing gives best head-to-tape polyester backing gives footage contact and 50% more footage

EXTRA PLAY
ALL PURPOSE ,800 FE

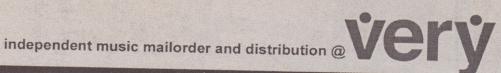
1 MIL POLYESTER
SPLICE FREE

story & more thanking southern and italy be september 21 mixed by: mark trambino southern and an sain available september 21 produced by: sean o'donnell

IN STORES 9.07.04:



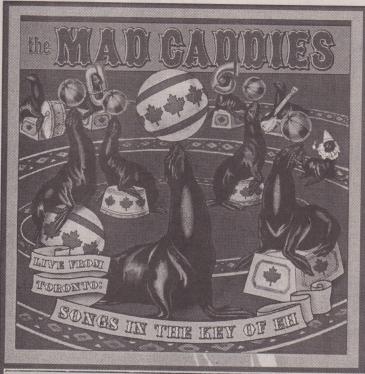
THE DEFINITIVE DVD COMPILATION FEATURING VIDEOS FROM THURSDAY, THE ALL-AMERICAN REJECTS, COPELAND, FALL OUT BOY AND MORE. DVD COMPILATION . VOL.





indie*punk*emo*rock*metal*hardcore*pop*noise*whateva secureonlineshopping • twentyfourseven

www.verydistro.com



Perform 19 death defying live songs on their newest release: LIVE FROM TORONTO: Songs In The Key Of Eh

IN STORES SEPTEMBER 21st 04 CD ONLY

Fat Wreck Chords P.O. Box 193690 San Francisco, CA 94119



A SERIES OF NEW AND MOST ASTONISHING SONGS BY THE BEST TRAINED & GREATEST MENAGERIE OF PERFORMING MUSICIANS. EXECUTING DIFFICULT TRICKS WITH THE EASE, GRACE, PRECISION AND CLEVERNESS OF HUMAN BEINGS.
A WONDERFUL DISPLAY OF BRUTE INTELLIGENCE AND REASON, POSITIVELY AS REPRESENTED.



Piebald The Jealous Sound Northstar

June 16, 2004

@ Chain Reaction (Anaheim, CA)

By Jessica Rihal

Once I made my way through the half-full venue and forked out two bucks for a generic orange slurpee, I realized that I had already missed the first band, Down to Earth Approach. Sorry, guys. I m sure you rocked.

When I arrived, I was expecting to see a few mediocre bands before the main act, Piebald, so I was caught off guard when I arrived to see most of the young crowd engulfed in Northstar. Northstar is a band consisting of four talented young men who call Huntsville, AL, home. They play a poppy, upbeat rock that will be sure to satisfy anyone s harmonious cravings. Northstar played a tight set unfazed by the lack of audience participation. The fact that the audience was even watching instead of outside smoking designer cloves was a miracle. Northstar played several songs off their sophomore release, POLLYANNA (on Triple Crown Records).

The Jealous Sound took the stage as more kids started to fill the small venue, raising the temperature at a steady rate. Standing towards the back of the crowd, I could see that this band had a few loyal fans singing along to every word and dancing in place. Hailing from Los Angeles, The Jealous Sound is what I call a CD band. They re great musicians and sound awesome on CD, but when you get to see them live, you can t help but be a little disappointed. They play very well live and everything sounds great, but they are boring. I wanted them to be good, I really did, but the truth is that they put me to sleep. Despite the relentless touring that TJS has done with a plethora of amazing bands, there is always something that is amiss when I see them perform. Regardless, check them out for yourself.

After what seemed like an eternity, Piebald finally graced the anxious crowd with their permeating presence. The first song was Long Nights off of their WE ARE THE ONLY FRIENDS WE HAVE full-length. As soon as the opening chords were played, the audience yelled out the lyrics Long nights, hard times / Everything that makes you feel tired in unison. Singer Travis Shettles slightly unusual singing voice translates the emotion and comedy of the music that is Piebald perfectly. Piebald played a perfect blend of old songs and new ones off of their latest effort, ALL EARS ALL EYES ALL THE TIME. Once Travis broke out the keyboard, the band

played an extremely satisfying and memorable rendition of Haven t Tried It (complete with kids from the audience on stage dancing around and singing). Piebald s 14-song set seemed to come effortlessly. As an encore, the band took requests, and as a result, Grace Kelly with Wings was played, to the audience s delight.

If you get a chance to see this amazing band, I suggest that you run, jump, skip, or whatever you need to do to get to the show. Trust me, you will not be disappointed.

PIPEDOWN RED TAPE

June 20, 2004

@ Chain Reaction (Anaheim, CA)

By the Jeff Penalty

With all the killer shows I ve been to lately, I keep thinking that eventually my luck will run out and I II go to a show where I m totally bored and nothing good happens. Not tonight, though. Not by a fucking long shot.

I m sad to say I missed Red Tape s entire set due to a guest-list snafu, so I offer my apologies. From outside, they sounded okay. Fast, loud, hardcore stuff. My friend Jenny said they were fine, which is a pretty big compliment coming from her. Then again, we disagree on a lot of things where music is concerned, so who knows?

Pipedown opened for Anti-Flag at the last amazing show I went to, so I was looking forward to seeing them again. At that show, it took them a little while to get warmed up, but at this show they hit terminal velocity the moment they hit the stage. I have but one complaint about this band, and that is the singer's lack of inventiveness when it comes to stage banter. A lot of Is everyone having a good time? and How's everybody doing tonight? kind of comments. Other than that, the guy has an undeniable stage presence, and the band gives a good name to new school hardcore. If I had to offer some constructive criticism, Id say work on the between-song speeches. Just trying to help!

The crowd packed in tight as 7 Seconds prepared to take the stage. I figured most of the crowd would be a bit older, and that it would be smaller, considering the band hasn t put out any new material in a long time; but I was pleasantly surprised to see that the band still gets the respect it deserves from the kids, who filled the place and knew every word. I got as close to the stage as I could, desperate for a chance to whoa-oh-oh along with



the band. I was slightly skeptical about what kind of performance they d be able to deliver, not having toured in over three years and being, well, kinda old (I mean, let's just be honest); but my skepticism was pulverized out of existence by the end of the first song. The set was full of classics from THE CREW and WALK TOGETHER, ROCK TOGETHER, as well as scattered tunes from other albums (including their newest, which is slated for release this fall). For longtime fans of the band, the new stuff sounds very promising, a return to the sound that made them great in the first place. Where the hell do they get the energy? Maybe its all that coffee Kevins been brewing lately.

Chain Reaction has a well known no stagediving policy, but tonight it was resoundingly ignored by crowd and the staff alike. The place just went off, plain and simple. I think everyone in attendance was equally blown away by the power of the performance. At the end of the night, the band treated us to a hard and fast two-song encore, for which I could barely stand. But I figured that if the band has the energy to dish it out, I d better find the energy to take it. So back to the front I went with my fist in the air and my lungs on the verge of collapse as I sang along: Use your head! Be aware! Give a FUCK!!! I was completely worked by the end of it all. I was fully drained of all emotional and physical energy. I was sore and bruised. I was drenched in sweat. I didn't fully catch my breath until I was halfway home. It was not unlike getting off a roller coaster. And wanting to go again. It was as though 7 Seconds had been hanging out up on Mt. Olympus, allowing us mortals to entertain ourselves with our pathetic attempts to make music, and then, like the Zeus of hardcore, they descended upon us with the thunder and lightning of this show to remind us how it's really done. I remain in awe.





"Bombs Over Santa Cruz"

Featuring 27 of Santa Cruz CA sbest Punk, Metal, Hard-core and Indie bands Including: Stalins War, Taste of Blood, Static Revolution, Good Neighbor Policy, Here Kitty, Los Dryheavers and more.

Available only at www.storelei.com

BOMBS OVER SANTA CRUZ





liyou were a fan of Audiocrush, you will love FTY, 5 songs about love, loss, fear, and getting over it. Get this EP before everyone else does.



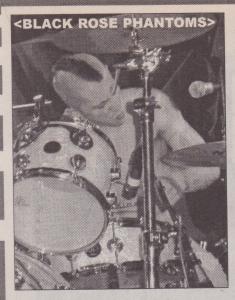
Also Available:>>>
>>>>>>
Order online at >>>>>
www.loreleirecords.com



Los Dryheavers
"Hangups,
Heartaches and
Hangovers"
LR009



Here Kitty Kitty
"This is Broken"
LR008



TIGER ARMY RECORD-RELEASE PARTIES

July 10 & 11, 2004

@ House of Blues (West Hollywood)

Text and photos by Annette

Ovanessian

A few quality nights would do me some good, since I ve been working like hell, sleeping very little, and getting a bit lazy watching all the THREES COMPANY mini-marathons this summer. So, what better two-nights than to help Tiger Army celebrate their smoothflowing new album, III: GHOST TIGERS RISE? For both shows I went with my best girlfriends to enjoy looking good, drinking heavy and keeping our eyes out for some potential! Unfortunately, due to a prior drinking engagement, loss of time caused us to miss the opening acts on Saturday night (12 Step Rebels and Psyclon Nine), but fortunately I walked in just in time for Tiger Army. Shoving through the packed crowd, I was able to get right up to the front, where I enjoyed their performance in full view.

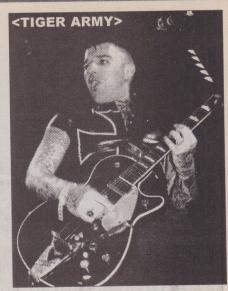
Welcoming us with their signature intro, Tiger Army Never Die!, all hearts dropped. It was about to go off any minute! Geoff's vibrant green with black tiger-print bass immediately



caught my eye, as it was noticeably colorful. Nick 13 looked focused and ready to go! As the vocals came in, I felt a wave of chills from head to toe. The feeling didn t stop there, but it continued throughout the show and got a little heavier when Davey Havok from AFI came out on stage singing along to Power of Moonlite . From all the commotion in the audience over his appearance, I m glad I actually got to hear him, as his voice dominated the chorus. Playing most of the favorites and evenly highlighting the new songs, Tiger Army's set was way too short for an albumrelease party. Playing for only one hour was a little upsetting...but at the same time, it still was my quick inspiration.

It is now Sunday, night two. Feeling just as excited as last night, I was ready for my second hour! Thankfully, I didn t miss the opening bands, Black Rose Phantoms and Pistol Grip. They really shaped the night with action and pure entertainment. I became an instant fan!

Young and talented band, Black Rose Phantoms impressed me with each song they played. With a deep and raspy voice, the singer/stand-up bassist took the spotlight. His bass lines were incredible, as he was dropping it to the floor, sitting on top of it, and beating it up with forceful slaps. To me, their whole performance really spread psychobilly music all around the room even more so than the crowd s extreme psychobilly fashion. Spending extra time emphasizing their musi-



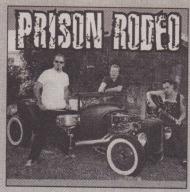
cal abilities, they opened the show flawless. Visit their creepy-looking Website at www.blackrosephantoms.com for some mp3 samples.

Pistol Grip brought the crowd up to full speed. With intense energy and a hardcore stage presence, these guys exuded pure confidence. A couple things that really stood out were the amazing drumbeats and the way the vocalist Stax projected his voice directly at the crowd. With his tough smile, his rough vocals, and all the girls drooling over his good looks, Stax put a lot of focus into his songs.

Both of the opening bands satisfied the beginning of my night, but now it was Tiger Army s turn to hypnotize the audience with spiritual life! As the curtains pulled back and the first guitar string was heard, a special emotion poured right out of my soul. Acknowledging our attendance, Tiger Army spoke to the crowd and said, We fucking appreciate all of you here tonight. Then they proceeded to zap us into a musical trance filled with pure harmony. When Nick 13 shouted out, Do you want to hear some new shit, or do you want us to play our old shit that we ve played over and over again? the crowd plead for anything. Whatever song they play is like a new experience. Changing up their set from the night before, they added a few never-before-played songs! I really can t remember which songs they ve never played, but I do remember singing along to all of them. I was glad they played the cover of Morrissey's The Loop, which really showcased their skillful musicianship. Let's wreck, Geoff said as the powerful force of the mosh pit migrated toward my little corner, pushing me into the speakers. Geoff's new bass is fucking awesome, and it really made me think that all stand-up bass players should have a uniquely designed, custom-made bass that represents their skill.

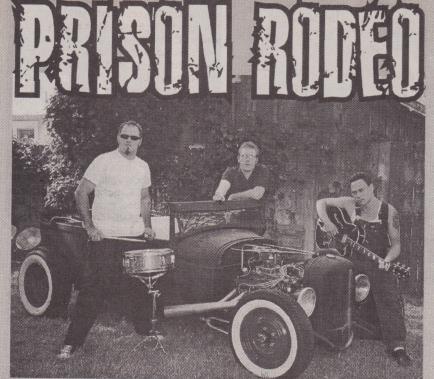
Illuminating my whole night with soulful energy, my intense passion for Tiger Army uplifted my spirits to an ultimate high! Damn! The night went by so soon, but my recollection of the night will stay. Visit www.undergroundup.com for all the pictures of both nights.







Hosted by Andrew W.H



Get the New Album from Prison Rodeo. Available at stores near you or Go to PrisonRodeo.net

Independent Radio Edge 103.9 Presents:

EDGEFEST200 September 18 Presidents of the un

STORY OF THE YEAR
FLOGGING MOLLY
SOMETHING CORPORATE
UNWRITTEN LAW
THE FORMAT
RIDDLIN' KIDS

PRESIDENTS OF THE UNITED STATES OF AMERICA

Phoenix, Arizona

Denuer harbor Dexter freebish Burning Brides

Independent Radio Plus more to come!

шшш. the edge 1039.com

RUFIO THE SOVIETTES

July 17, 2004 @ the Green Door (Oklahoma City, OK) By H. Barry Zimmerman

It all begins at the 7-Eleven on Main Street in Norman, OK. I was looking for a caffeine solution to strap on to my low-flying buzz. Through a series of comments that I can t remember, the clerk and myself were debating Ray Charles v. Stevie Wonder. I was calling Stevie Wonder a genius and referencing SONGS IN THE KEY OF LIFE as I was paying for my Monster and a dollars worth of peanuts (low-grade protein can be a rush). I get in Mikey s car. We are ready to ride. Mikey had brought his daughter, who had brought a We were listening to The Replacements PLEASED TO MEET ME. As the youth brigade chatted it up in the back seat, I wandered down memory lane listening to those great tunes of yore. Paul Westerberg use to be my primary justifier for having no ambition (while wanting to rule the world, like KISS). Zoom.

Rufio, tonight's headliner, has been touched by the almighty lord of popular culture, MTV (bow down or be square). MTV blesses those who get in line and Rufio is in line.

As we pull up across the street from the Green Door, I can hear The Soviettes shaking the bricks loose. Annie and Sturgeon (both guitar) and Susy (bass) all sing sweet and powerfully with balls and hunger. The girls also understand the effectiveness of a breakdown and a comical stance (Susy was cracking me up with her cool hamminess). But at the heart of it, the band (including Henry on drums and guy vocals) was doing the ancient dance of rock for real. Also, their song structure is excellent. The Soviettes have great songs. The combination of guts and glory was easy to love. The Soviettes hail from Minneapolis (home of The Replacements. You can t plan this kind of synchronicity) and is on Green Day's Billy Joe's label, Adeline Records. The Soviettes have two discs out, LP and LPII. Most of The Soviettes 40-minute set consisted of songs from their first album (also known as The Red Album (I love commie humor)). From that album, some of the highlights were B Squad, Matts Song, and Land of Clear Blue Radio . The Soviettes did play Portland from LPII, which was my favorite song of the entire evening. The Soviettes played it solid all the way. This prolific foursome is heading for profoundness. POW! The Soviettes are coming, the Soviettes are coming.

When The Soviettes were clearing their gear off of the stage, there was suddenly way more people in the Green Door. MTV at work.

Rufio is a quartet from Rancho Cucamonga, CA. The band runs through a sound check, and then the group disappears and the lights go down. The energy swept upward, and there was semi-hysterical screaming blasting from the darkness. The drums started as the stage lights went up, and then Rufio's axeman/singer ran out. The place went ballistic. The first thing that I noticed was that lead guitarist Clark Domae is a really great melodichook writer. The next thing that I noticed was that lead singer Scott Sellers s voice is completely unthreatening. Rufio overall was unthreatening. The group is a parent's wet dream. Rufio is yet another installment in the radio-friendly pop punk, whiney bitch rock. They (Rufio, other Rufios, and money hungryass clowns at MTV, record labels, etc.) have sucked everything meaningful about rock music out of the progressions and replaced them with a bland, gutless pose and posers. The game makes you all disposable. This pop squat is boy-band music for older teens that now think they rock. While I felt sick, the kids seemed to love it. Blasphemers! Anyway, the audience sang along, sounding like the stadium crowd on FRAMPTON COMES ALIVE. Very rock star. The crowd moshed and danced and smiled like god was in town. Maybe he was. Does god work for MTV now?

After Rufio had ruined my buzz and made me sleepy, I ran into Ben Snakepit, the comic book Sartre behind the punk-rock comic SNAKE PIT. He was hanging out at The Soviettes T-shirt-and-more stand. We talked about Woody Guthrie (I had on my Woody Guthrie Folk Festival T-shirt). He showed me his Woody-inspired tattoo. I picked up a copy of THE SNAKE PIT BOOK (three years of SNAKE PIT), the newest anthology. Ben has done a three-panel strip about his day every day for years now. It's very cool. I can t stop reading it; I m hooked. He is out on tour with The Soviettes, living his life like a comic strip character.

As far as my evening went, The Soviettes were great, and I encourage anyone interested in real rock to look them up and support original music. Rufio just sucked (for being them, another same-o emo band) and that s the way rock n roll hype goes. Life lessons to be learned. Hell, some bands gotta suck so that we can tell the difference. Everyone has a purpose. Here is to those who get in line to suck. How gutless indeed. Cheers.

SONIC YOUTH WOLF EYES XBXRX

July 21, 2004 @ the Marquee (Tempe, AZ) By Sarah Laidlaw

Sonic Youth is a grunge/experimental rock legend associated with New York's no wave genre, which was an offshoot of punk that focused on artistic expression and noisy experimental rock. Sonic Youth formed in 1981 as a harsh, experimental garage rock band with influences in jazz. 1985 s BAD MOON RISING marked their transition into a more socially acceptable sound with the incorporation of identifiable melodies into their raw, experimental noise. Credited with helping to uphold the underground rock and grunge scenes throughout their 23-year existence, Sonic Youth has

continued to tour and generate music. Their latest release, SONIC NURSE, is their 19th album. It s full of their signature experimental rock, with just enough melody to keep listeners engaged. To support SONIC NURSE, Sonic Youth is touring with xbxrx and Wolf Eyes, who complement Sonic Youth well with their own style of experimental music.

xbxrx started off the show with an exciting performance, which included a lot of screaming, the guitar and singer jumping off-stage and running around in the crowd, and even balloons! xbxrx s music is often labeled as weird rock. The vocalist has a high-pitched, scratchy scream, and the rest of the music is rock with an offbeat funk feel. It could be related to a cracked-out Modest Mouse. They only played for about 15 minutes before Wolf Eyes started setting up their eclectic bundle of equipment, which took almost as long as xbxrx s performance.

Wolf Eyes can be described only as experimental, complete with bongs, large bendy metal scraps, a drum machine, and two microphones for the singer, one regular and one distorted. The vocals sounded much like Marilyn Manson s, and the rest of the music was an unusual concoction of sounds that belong in a haunted house or a horror movie. I was standing there wondering what was making the crowd grow and move to the music as Wolf Eyes continued their performance, when my friend turned to me and said his roommate could never play this music because he needed to live by rules. This jarred my thoughts, and I realized why Wolf Eyes and other bands like them are so appreciated: they prove that rules aren't necessary in music. They have found courage to completely ignore any rules and simply make music.

Finally, the reason all of the flannel-wearing, 20-to-mid-40-year-olds Cobain-idolizing came together under one roof tonight, Sonic Youth, strolled on stage. Sonic Youth's members have kept their grunge fashion, especially Thurston Moore, with his shaggy hair, oversized black shirt, and dirty jeans. Moore, Kim Gordon, and Lee Ranaldo took turns singing the songs, but Gordon sang the most. For two songs, she even put down her bass, as Jim O Rourke took over that part, and concentrated on her vocal performance. She danced around like a flower child, spinning in circles, with her hands making flowing movements in the air. Watching their performance was like watching a newly formed garage band, not a 23-year-old nationally touring band. The only special effects were six color-changing rectangular lights at the back of the stage, which looked like sound monitors until they lit up. Sonic Youth hardly uttered a complete sentence to the crowd during their entire performance, and almost every song started off with the drummer tapping off. This is a band that sticks to simply playing their music and letting the crowd find their energy through that. No hype, no effects, no pep talks, just Sonic Youth s music. And the crowd did find energy. An amazing amount of raggedy heads bounced around in the packed audience, a few clouds of pot smoke lingered in the highbeams of the venue, and everybody moved to

the music...that is, until the second encore. Sonic Youth was called out onto the stage twice by a cheering audience with no place to go, as the lights were not turned on yet. They played two songs each encore. The first encore was fine, but the second turned the night into one of the most annoying experiences of my life. They ended the final song with guitar feedback, which is to be expected from an old grunge band, but they didn t stop: they continued holding their guitars and bass up to their amps allowing feedback for 25 minutes, maybe longer. I don t know how long exactly, because I left, like over half of the crowd. I think they were trying to be artistic by making different and constant feedback noises. However, I wanted to drive my car into a tree after the show because I was so annoyed by sitting through 25 minutes of that while waiting for something else to happen.

As I reflect on the rest of the show to write this article, I realize that it was a decent show, and something any old Sonic Youth fan or experimental music fan should see. My only advice is not to stay for the encore.

THE GOOD LIFE

July 22, 2004

@ the Knitting Factory (New York)
By Matthew Siblo

Soon after Tim Kasher introduced himself and the rest of The Good Life to the capacity crowd at the Knitting Factory, Mr. Kasher promptly informed the New York crowd that they could all kiss my fucking ass. Not you re typical kind of crowd baiting, but Tim is certainly anything but your average troubadour. While generally recognized as the brains behind Saddle Creek emo-rock sensation Cursive, Kasher also moonlights in The Good Life, a project that continues to gain prominence and is quickly blossoming into a seemingly more serious gig.

After Mr. Kasher's playful torment, the band kicked things off with Leaving Omaha, the lead off track from their latest EP, LOVERS NEED LAWYERS. They then segued right into the EPs second track, the hook-laden, meta-reality sing-along Entertainer, an upbeat tune that employs much of the same introspection found on Cursive's THE UGLY ORGAN. Kasher's yelps of Entertainer! /Entertain me! / Give the audience what they want! came across delightfully tongue-incheek while being performed in front of such a subdued and quietly judgmental group of spectators. Tim s rapport with the crowd was particularly entertaining (at one point he proclaimed to the audience that he's a cop-afeel kind of guy), as he continues to prove himself as one of the most relatable voices in independent music today. As Kasher continued to lay out his intelligent brand of self-deprecating wit and banter onto the reactionary audience, he sheepishly told the crowd I m trying to ruin this and not to let him. It's this kind of vulnerability that makes Kasher so endearing: you want to root for a guy like him because his music and lyrics reflect situations that we ve all had to endure. A song like O Rourke s, 1:20 a.m. is so powerful

because we can all relate to the feeling of being drunk and lonely when the whole world is in love. Or the tale of the unlucky friend who might finally get a shot at happiness in Always a Bridesmaid. Kasher's seamless ability to connect with his audience through songs becomes intensified in a live setting, as he s able to drunkenly interact with the audience he both loves and disdains. The band s set spanned their catalogue, including The Birthday Present off their debut, NOVENA ON A NOCTURN, to a preview of a number of songs from the upcoming full-length, ALBUM OF THE YEAR. While the vast majority of these songs came across much more subdued than those on the feisty LOVERS NEED LAWYERS EP, all were well received, with many in attendance already singing along.

As the evening came to a close, Kasher and co. refused to succumb to the recent encore epidemic, instead deciding to just remain on stage and continue to play three more songs (a move that Kasher also routinely pulls with Cursive). The audience was then treated to a rock encore that consisted of Notes in His Pocket, Friction!, and Lovers Need Lawyers. A rousing conclusion to an already memorable night, The Good Life continues to prove itself as one of the few side projects that might soon come close in rivaling its predecessor.

THE PARTISANS SHATTERED FAITH READY FOR VEGAS THE HAVE NOTS THE WARGASIMS

July 23, 2004 @ the Galaxy (Santa Ana, CA) By Erik Thomas

New arrivals to the scene The Wargasims took the stage to a surprising barrage of cheers and a little bit of laughter from the very young crowd. Usually when opening bands come on, everyone sits down and talks, maybe hangs out outside for a while but not for these guys. Everyone came down to the dance floor to listen and cheer them on. Mixing politics with fast, sloppy gutter punk, The Wargasims put on an entertaining show, with singer KO jumping around on stage and even lassoing the audience with the mic chord! At the end of their crazy set, they covered Fear s I Love Living In The City, which got everyone wild up and in the mosh pit.

Coming straight out of Huntington Beach and proving to be nothing more than everything else that comes out of there, The Have Nots took the stage and bored me so much that I almost fell asleep. Combining a little bit of a Smut Peddlers sound with just about every other skin band from Huntington, The Have Nots offer nothing original or even entertaining. They had to beg the audience to mosh pit, which is always a bad sign. I wouldn't recommend seeing The Have Nots to my worst enemy.

What I would recommend is the hilarious ensemble of Ready for Vegas. Actually, these guys aren t that great of a band, and it seems



like they go for the high dessert sound like Throw Rag but aren t as entertaining or good. However, they do this one song, Fat Lip, that needs to be heard by everyone. Throw in a Misfits Last Remorse cover, and you have a decent set from a new band.

Finally, the bands everyone was waiting for. First up was the very energetic and fun band Shattered Faith. Playing fast, simple chords with an upbeat and original voice (unlike all the O.C. bands that rip off The Stitches), Shattered Faith actually impressed me, and I want to see them again. The crowd were pitting non-stop to the sounds of SF, and the music seemed to never stop.

After a very long time, The Partisans finally took the stage, and everyone went nuts. More pitting from the crowd. Singer Spike even made a joke about how young the crowd was. I was surprised to see that hardly any skinheaded barbarians made it to this show, and that lead to absolutely no fights. I don t quite see how The Partisans got the Oi! reputation that they did, but no one seemed to miss all the skins in attendance, as everyone enjoyed a fun, safe night with a great band headlining. Ending the first set with 17 Years of Hell, The Partisans came back to do an encore that included Bastard in Blue, dedicating it to the L.A.P.D. The Partisans will continue their tour along the U.S. so try to check them out (I m of course talking to the kids, seeing as that s all that showed up to this one) and have a great time with some great music.

TRANSISTOR TRANSISTOR MALADY AMANDA WOODWARD RED

July 25, 2004 @ First Unitarian Church (Philadelphia) By Erika Owens

Churches have a long and prominent history as cheap and convenient show space and the First Unitarian is certainly no exception. Kids pack their basement regularly to see all sorts of bands rock out while rows of pews

are present just a few feet above. I don t know if it was the pews or just the fact it was a Sunday in a church, but the crowd was extremely sedentary. With a Level Plane lineup, insanity is expected; and while the bands tried mightily to connect that craziness to the crowd it was all to no avail. What a shame that the one-man-mosh-pit kid was the only one actually reacting to the music and visibly enjoying the show. While the lame, lifeless crowd may have given the show a different tone, the bands were undeterred and just sought to kick ass even more.

Even though this was mostly a Level Plane showcase, opening band Red was a local outfit who, sadly, I missed. I arrived just in time to see Amanda Woodward. Okay, I don t find that name exactly enthralling, either, but it is so misleading. They are from France, and play this intense, driven barrage that needs no translation. When the band first appeared onstage, the lead singer was wearing a Tarzan-like animal-print costume and was carrying a crutch. It was a very perplexing introduction. But, alas, he spoke to us in English! Little did we know that was the last time we d hear an familiar tongue for the rest of the set. I have no familiarity with French, so for all I know he could have been mocking us between songs and singing awful things in them but there was really no time to be bothered with such paranoia. Amanda Woodward s music is just so expressive, so immediate, so almost tangible that there's no need to run to Babelfish you re already caught. This was their last show after five weeks of touring, but there were no signs of fatigue and no apparent lack of effort or energy. A thrilling set that just gave more ferocity to their recorded material.

Malady appeared next. Although they do not have a record out yet and the name is not very familiar, the bands ancestors certainly are. Yes, the legendary ex-members of status must precede this discussion, as Malady is formed from members of City of Caterpillar and Pg. 99. The set began with Chris, lead singer of Pg. 99 and Mannequin, pregaming by drinking a teddy-bear bottle of honey. Yuck! With the kind of growling and screaming that accompanied those previous bands, it s quite understandable that he d want to coat his throat; but Malady actually turned out to be rather sing-songy. Malady is not as elusive as Pg. 99 nor as detached as CoC, able to inhabit a middle ground that is all its own. The band even had a different look, being slightly more cleaned-up! The sound, the look, and the interaction with the lifeless crowd signified a distinct break from the past bands. Sure, the screaming was there, but it was more melodic and a lot less restrained. That freeness and openness actually made the set pretty fun, rather than just an intense investigation of past wrongs. Christ outright name-dropped HIS two other bands, and that didn t even get a response from the crowd. As they gain credibility on their own which is well deserved Malady will not be so easily ignored.

Transistor Transistor continued the jovial mood of the show, in spite of any too-cool-for-school disdain from the crowd. Their set drew heavily from the split with wolves but also fea-



tured a lot of new material. Black Cat was the first new song, and it was just completely unhinged. Kill the Head and the Body Will Die started off a little slower and with intermittent lulls, but the explosions soon came and included serious shredding and even megaphone action. Aside from a few technical issues, Transistorx2 laid waste to the stage through several songs and employed a few oddball accessories, like an inaudible tambourine. The lead singer s guitar strap read, I m sick of music and we hate each other, but their set transcended any fatigue and topped off an already caustic show.

Transistorx2 and Amanda Woodward closed out their tour with this show, but Malady is still on tour getting everyone excited about their upcoming release on Level Plane. Check level-plane.com for info about the tour dates and how to pick up all of these fab bands releases.

LAMB OF GOD ATREYU EVERY TIME I DIE UNEARTH

July 30, 2004

@ Soma (San Diego)

Text by Thomas Murray

Photos by Mark A. Whitaker

Well, we missed Unearth due to a bill discrepancy over at the Black Angus. I cannot express how truly pissed I am, for they are a solid band and I was really looking forward to seeing them rock out. Their buzz is currently more active than my roommate s sick bowels. My childish pouting was distracted by a sighting of local San Diego pseudo-celebrity, the Squirrel Master. This character, sort of an urban legend, can be seen at events ranging from Chargers games to hippied-out reggae fests. This lanky cartoon of a man unleashes his pet squirrel to run freely between the ankles of unsuspecting patrons and then back to the friendly confines of his coat pocket. Amidst my awe, I felt a swell of frustration. Soma security had just given me all kinds of shit about bringing a pen into the show, even after I dropped the bomb and told them I work



for SKRATCH. I get harassed about a pen while this guy is inside with a fucking squirrel in his pocket. It doesn t seem right.

Every Time I Die slipped onstage as my dizzy head fought back visions of the Squirrel Master and how awesome Unearth's performance probably was. I recognized the lyrics of I ve Been Gone a Long Time accompanied by a frenzy of instrumental accompaniment that only a fan could love (sort of how only a mom thinks an ugly kid is cute). Body parts swung like weapons, encouraged by ETID's frantic beats and screechy lyrics. Certain elements reminded me of Glassjaw, but there was an element here that kept me from really enjoying the show: basically, I found the band to be annoying. Despite decent energy and so-so sound quality, there wasn't enough of something special to set them apart. They are not a bad act to see live, I just didn t douse my drawers at their performance.

Atreyu, on the other hand, turned me from badass to bed-wetter faster than a drunken exgirlfriend with cold hands. I am beginning to worry about them, though. If it weren t for the fact that I listen to Bleeding Mascara 900 times a day, I might have a problem with an ad I saw for Vision Street Wear. Hopefully, its a symbiotic relationship. Also, there s the picture of frontman Alex Varkatza on THE CURSE insert, a picture that shows him holding his hand over a flame while making hard love to the camera. That aside, I was the fortunate witness of all I wanted to see and hear from the new album. This included Bleeding Mascara, Right Side of the Bed, and This Flesh a Tomb, which contains a little instrumental breakdown about three minutes into the song that sounded so fucking cool that I almost laid down in the middle of the mosh pit and called it quits for the evening. But this would have deprived me of yet another tasty number off of THE CURSE: You Eclipsed by Me, which reached a different kind of peak, one that involved the audience chanting along I will / Not be broken. I joined in and (again) wanted to piss myself. At one point in the show, Varkatza had seen enough of some fake tough guy in the front row who kept giving him the finger. Varkatza called him out and made everyone spit in his face. It was great, and I hope that kid felt like a real asshole. Drummer and back-up crooner Brandon Saller leapt up from his drums and dished out dirty looks, dirty words, and a face full of dirty backwash from his water bottle. A finale of Lip Gloss and Black gave an already happy audience the closure they needed. An amazing set.

Many people cleared out after Atrevu, which was fine by me. I d had all the huddled body heat I could stand for one evening. I smiled as enjoyed sort of a post-yoga/post-sex body tingling that lingered from Atreyus set. But then, buzz kill, as my pen ran out of ink. Since security had confiscated my other pen as part of their strict NO PEN POLICY, I was forced to rely on memory. Unfortunately, I have the attention span of a goldfish, so this becomes frustrating, especially with the distracting threat of violence surrounding me, as I was forced into the pit to grind it out with the tough guys of San Diego, who swirled around in a circle pit that lasted the entirety of LOG s set. The music was in our faces from the first scrape of pick on string, as the last of the clown dancers were swept away in the churning of the pits gears. LOG throws back to a time when metal scared the crap out of your parents and prevented you from getting laid. A quick scan of the audience would have told you that not too many were going home to hump after this one, so let bloody noses and swollen elbows be the glory. Lamb of God didn t say much, they just let song blend into song as they trashed that place old school. There was some quick promotion of the upcoming album ASHES OF THE WAKE, which should be out August 31.

SOULFLY ILL NINO CRISIS

August 10, 2004 @ Canes (San Diego) By Thomas Murray

It's difficult to carve your way through a venue like Canes when everyone in there thinks they are bad. No one says excuse me, and no one will let you through without pushing them aside, so you fight or you don t see the damn show. The female lead singer of Crisis had the longest and most random dreadlocks I have ever seen. Some clumps of hair were three feet long, others were only six inches; and all were dyed random colors. Crisis had a chemistry that struck me as odd for an opening band: it was just too good. The sound was perfect for warming up the head banging muscles and politely shoving the guy next to you. They were noticeably comfortable together. Later, we learned that they had been touring together for 11 years now. That explained it. The small stage was piled high with drum kits and amplifiers for III Nino and Soulfly, so Crisis was very limited in their movement. They worked it though, and it seemed the crowd was greatly in favor of their whole performance.

Speaker cabinets still crowded the stage and the floor grew more packed and uncomfortable by the second. Sweat began to bead and drip between thighs to initiate the dreaded chafe or jock itch. The patrons of Canes needed a

refreshing blast of III Nino, and they needed it fast. Before you could yell out, Brazil rules the soccer world, III Nino was up there pumping their sound out into the audience like a fire truck cooling out a structure fire. Many ignored the heat while punishing each other in the pit, which was controlled by the watchful eye and strong arm of the red-shirted Canes security (who, by the way, put up with a lot for eight dollars an hour). The heads that weren t banging were tilted back, soaking in the tribal metal melody as III Nino balanced between songs from their first and second albums. Early on, we heard God Save Us, Te Amo (I Hate You), and then a slightly remixed version of What Comes Around that had more of a techno feel than album owners are used to. It was during Rumba that I realized how effectively III Nino uses the dramatic pause. When their music is hardest and meanest and most inyour-face, they stop, and the silence is powerful. Then they kick it back in, and it sounds better and stronger than before. They finished off with Liar and should have then guit while they were ahead; instead, they proceeded to go off on an anti-Bush rant. Now, I can appreciate a little go out and vote motivation, but just because I sing along with your songs doesn t mean that you can tell me who to vote for. As if this wasn't insulting and annoying enough, they then parted the stage yelling Smoke weed, which is cheesy, infantile, and secondrate. What's next: Shoot heroin? Drink beer? C mon! I love this band, but I left this show disappointed.

With my frustrations at peak, I decided I probably should take a few turns in the pit during Soulfly but I d wait for a familiar song to tempt me in there, like the Pied Piper luring me in with his flute. After a short intro song, the band came out and stood before us. There was Max Cavalera, standing like a god in front of me, 20 feet away, with his four-stringed guitar in hand (he removes the two thinnest strings because he never uses them). At the height of the buildup, Max leapt up the air and fell upon his strings in classic metal form. Whoops Max fell upon dead strings, and there was no sound. DAMMIT. They regrouped but obviously could not recapture that effect. They played many songs off their two latest albums (which it seems not as many people are familiar with). When they busted out a song like Eye for an Eye or Back to the Primitive, the crowd reacted more enthusiastically. Bleed is an emotional thing to see, especially since Dana s younger brother was on hand to sing the second vocal part. Dana was a good friend of the band who passed away far before his time, and Bleed is about him so to see his younger brother singing that part gives goose bumps to those who know the story. Later in the set, Soulfly reached into its roots and brought out a classic Sepultura tune, War for Territory. Max was the lead singer and one of the founding members of Sepultura, so hearing him do this song is special for Sepultura fans who all secretly wish that Max never left the band. I had some hopes for this show that weren t fulfilled: I wanted badly to see a drum circle that I have seen Soulfly do before; and I thought, especially since they were playing with another band of Brazilians that a heavyass drum circle, that it was a shoe-in. Nope.

Also, I thought that when they played Jump the Fuck Up from their second album PRIMITIVE, that Corey s, from Slipknot, guest part might be sung by Cristian Machado of III Nino. No dice there, either: they just skipped that part entirely. At least they didn t tell me how to vote.

AGAINST ME! THE WORLD/INFERNO FRIENDSHIP SOCIETY

August 12, 2004

@ the First Unitarian Church
(Philadelphia)
By Matthew Siblo

As I meandered my way around the capacity crowd of the exhaustingly hot First Unitarian Church, I couldn't help but appreciate the fleeting sights and smells of summer. Bondage pants were hiked up a bit higher, personal aromas coming off a tad more potently it was the perfect atmosphere for such a high-energy show. While the sold-out crowd encompassed the entire spectrum of music enthusiasts, the vibe felt distinctly like the all-ages VFW punk shows of yore an unfortunate rarity among the current trend of increasingly mechanical, commercialized venues and performances. It was the first night of Philly s fourth annual Pointless Fest, and the stage was set for what was to be one of the most memorable bills I d seen all summer.

If you've never seen The World/Inferno Friendship Society, words can hardly describe the absolute joy that these Garden State vaudevillian misfits bring to the stage every time they play. Incorporating everything from absurd, dictator-like theatrics to the undeniable magic that comes from a properly executed waltz. The World/Inferno Friendship Society s live show simply cannot be stopped. While lead singer Jack Terricloth's witty between-song banter focused heavily on the band s intense love of their home state of New Jersey, the Philadelphia crowd hardly seemed to notice and ate it all up. Blending a seamless mix of jazz and swing with a straight-up punk aesthetic, The World/Inferno Friendship Society are both visually and musically one of the most unique and entertaining bands I ve seen in a good while. Finally a band that can give those unfortunate people from New Jersey something to be proud of.

Gainesville's Against Me! are one of the few punk bands today that continue to breathe fresh air into a genre that has recently made strides towards becoming an irrelevant, aging dinosaur. Incorporating both protest ballads la Billy Bragg with rapid-fire punk anthems, Against Me! has quickly become a band that the whole independent music community could stand behind. This was the case, of course, until the band inked a deal with punk behemoth Fat Wreck Chords, a move that placed the band s anarchistic and grassroots ideals greatly into question. But if any of these ideological inconsistencies have taken away from the band s incredibly intense live show, you d be hard pressed to find anyone in attendance that could notice. As soon as the band took the stage, a sense of genuine excitement fell over

the heat-exhausted crowd and the entire room seemed to pulsate with energy. Playing an even mix of songs from REINVENTING AXL ROSE and THE ETERNAL COWBOY, the intense 45-minute set seemed to barely scratch the surface of satiating everyones rabid requests. Very few bands today can create such a genuine connection with their audience. After witnessing Against Me! in action, I know that they are of that minority. The band was able to single-handedly transform a whole room of transient strangers into heartfelt believers, all within the span of an hour. If punk rock died a long time ago, it seems as though no one thought to tell Against Me!

THE STRHESSTOUR: SHADOWS FALL AS I LAY DYING HIMSA REMEMBERING NEVER

August 18, 2004

@ H.O.B. Anaheim (Anaheim, CA)

By Mabel Lam

You might have seen me as I was pacing the line, back and forth, back and forth, asking for an extra ticket for this COMPLETELY sold-out show. Then again, you could ve mistaken me for one of the horde of kids who were also desperate to get in. Curious tourists milled around wondering what this new, hip culture was all about, occasionally gathering up the courage to tap the shoulders of any grungy kid in a signature black shirt and blue jeans. To sum it up, if the Justice League wielded death-metal guitars and long, billowy hair, this would be their show.

And justice was served, indeed, during the first set from Remembering Never. When they broke out into their first song, apparently some skinhead started beating up kids and was hollering out something along the lines of, oMgz! White power! How he managed to overcome the roar of the lead singers ferocity I don t know. Since the kid created such a commotion, though, the song came to an abrupt halt and the kid was ejected from the show. Crisscrossing across the stage furiously, the lead singer angrily growled, Well, I hope all the trash has left the building now, then continued to righteously denounce all white supremacists with the full support of the audience. The mood was set for the night. They resumed their performance in an all-out fury, only pausing in between songs like Incisions and Grenade in Mouth Tragedy to voice their advocacy for the straight-edgers, PETA kids, and vegans you know, typical superhero shout-outs to fellow superheroes.

I had been craving for Himsa ever since I had first seen them for the first time a while ago. As soon as they hit the stage, they exploded into a frenzy, and the entire floor carried out their excitement. Ultimately, this five-piece group from Seattle flawlessly unleashed the most brutal performance out of the whole night. They catered to the need for speed, simple as that. When lead singer Johnny Pettibone wasnt delivering his screams and howls to the masses in songs such as Rain to the Sound of Panic, he would be chugging down water

and spitting out mists to the beats. To the audience, this seemed like he was blowing smoke out of his mouth and into the air another act considered to be very superhero-worthy.

I m sorry to say that I ended up missing most of As I Lay Dying s set. The girl standing a couple feet away from me was hammered enough for five people and fell ON me. Between helping pick her up, nervously watching her out of the corner of my eye, having her fall on me again, and heading over to the bathroom to wash my now-sticky, sweaty arms, I didn't catch too much. However, I was there for the last portion of their set and for the song, Elegy, when the lead singer from Himsa bounded back onstage to accompany them.

Now the end to this wild night neared. The only thing left to consummate the ferocity that had been building up this entire time was to let Shadows Fall loose. As lead singer Brian Fair strode out onto the stage, (complete with all the glory of his thick, long dreadlocks), the crowd let loose, as well. All their inhibitions? Gone. Their shoes? Gone (well, they were just all over the place). In addition, the fact that this show was being recorded for their upcoming DVD, THE WAR WITHIN, only contributed to the furor. Among their set list was Destroyer of Senses and a new song: The Power of I and I. Finally, the night came to a closing when they finished off with an old favorite, Crushing Belial. It's obvious that THEY RE the real superheroes. Why couldn't THEY have done the SPIDER-MAN TWO soundtrack?

MOTO MUSIC MAYHEM SHOW-SOCIAL DISTORTION PENNYWISE A STATIC LULLABY KOTTONMOUTH KINGS

METAL MULISHA August 21, 2004 @ National Orange Show Complex (San Bernardino, CA) By Marcia Taylor I ve been pretty burnt out on the music scene lately after reviewing shows for seven-and-ahalf years. However, when the opportunity to attend this event came up, I was thrilled, because it offered a line-up of bands with varied musical styles Kottonmouth Kings, A Static Lullaby, Pennywise, and Social Distortion with freestyle motocross demos by the Metal Mulisha. The truth is that I was much more excited about the latter, being a novice dirt-bike rider AND a fan of the Crusty Demon videos. My only concern was the August heat in SB and the possibility of a huge crowd. A couple of years ago, the high temperature and massive audience made the Inland Invasion show a semi-miserable experience. However, fate smiled on the Inland Empire on Saturday, with temperatures in the low 90s. Furthermore, the event wasn t crowded, and those who came were very laid back. It reminded me of the early years of the Hootenanny, with short lines for food and drinks and the opportunity to get close to both the stage and the freestyle motocross

I d only heard good things about Kottonmouth Kings but somehow never gotten around to seeing the band perform. The Kings infectious beats sucked me right in, and I joined the crowd in celebrating the joys of ganja to the strains of Dying Daze (which was dedicated to the Metal Mulisha), Killa Kali, Johnny s Got a Problem, Suburban Life, Bad Habits, and So High (to name just some of the songs the group played). After the last song, the guys departed for Seattle s Hempfest. You ve got to appreciate a band that stays in character on AND off stage.

I m not sure what one calls the music A Static Lullaby plays. Is it emocore or new metal? All I know is that the band sounded a lot like Avenged Sevenfold and others of that ilk, with the screaming vocals and metal guitar riffage. I wasn t disappointed when the group ended a very short set that seemed to feature about six songs. My companion at the event, who likes this kind of music, said that it s often better on disc than live. I d definitely have to hear the band again at a smaller venue to make a fair assessment.



The majority of the people who came to the event for the music came to see Pennywise and Social Distortion. In fact, I saw more people sporting Pennywise Ts than any other band s, although I d be hard-pressed to judge whether Pennywise or the Metal Mulisha were better represented in the T-shirt arena. As always, Pennywise performed a solid set, mixing old and new tunes with a few oldschool covers of songs by Descendents and Misfits. In between songs, vocalist Jim Lindberg told jokes (How many motocross riders does it take to change a light bulb? Wah, wah, wah, one), as well as prodding the crowd to increase the action in the already very enthusiastic pit.

Social Distortion s performance, the last of the evening s, was great! The last time I d seen the band was at the Inland Invasion, where the set was very mellow, if not downright folkoriented. This time, the band combined old songs (Telling Them, Mommy's Little Monster, 1945) with selections from 1992 s SOMEWHERE BETWEEN HEAVEN AND HELL (Cold Feelings, Making Believe, When She Begins) and some new material . such as Don't Take Me for Granted (which the band has been playing out for awhile now), Nickels and Dimes (about the gangsta life), and Reach for the Sky. Of the new songs, I especially liked Nickels and Dimes, which showed that Ness has retained his ability to write meaningfully about life on the margins of society.

The Metal Mulisha riders performed their array of aerial magic in between each of the bands sets. No new tricks were debuted, but it was exciting to see back flips, lazy boys, superman seat grabs, and more LIVE! Riders were Brian Deegan, Beau Manley, Jeremy Twitch Stenberg, Colin Scummy Morrison. Ronnie Kung Fu Faisst, Jeff Ox Kargola, and Shawn Highland. The last was the only rider on a four-stroke. I had an opportunity to talk with him afterwards and asked why he preferred the heavier four-stroke. Because Im a fat ass, the 65 rider replied, and Id have to switch to light beer if I rode a twostroke. I have to say that the Metal Mulisha guys, whose bad-boy image precedes them wherever they go, could not be more gracious to their supporters, who range from prepubescent little guys to hot babes to middle-aged moms and dads to aging bikers. They love what they do, and it shows in their enthusiasm for and dedication to a sport that they make look easy, but which is anything but.

X

August 22, 2004

@ Sunset Junction Street Fair
(Hollywood)

By Jennifer Swann

It was a quarter past 8, and the sun had just set over the Sunset Junction Street Fair, leaving a cool misty layer of darkness. Thousands of eager fans, from 11-year-olds with mohawks attending their very first punk show to 50-year-old tattoo-stained punk veterans feeling nostalgic as they pogoed again amongst the

crowd to the same vibrant beats they grew up with and fell in love with were all packed tightly into one massively diverse crowd. New generations mixed with the old generations. Hippies, Rastafarians, gays, blacks, punks, skins, greasers, grandpas, and activists were all there together experiencing music and feeling it reverberate throughout our bodies.

We ve got to meet her! We ve just got to! my friend Sara and I kept repeating the whole day long. It seemed our one main goal for the summer was to meet our hero, goddess, and idol, Miss Exene Cervenka, frontwoman of legendary L.A. punk band X. We re gonna meet her, I can feel it! Sara exclaimed as we walked toward the stage area. Me, being as unprofessional as possible, forgot to get a press badge from SKRATCH to get backstage, so we had to do it the old-fashioned way: determination, dedication, and (of course) a bit of insanity here and there. We raced past the herds of people coming in by the dozens and made our way towards the entrance of the stage, figuring that Exene and the band had to arrive here sooner or later. As if by some sort of miracle, just as we reached the front gates, a car pulled up, and none other than Exene herself shuffled out looking messy and crazy and absolutely radiant. I remember freezing up for a few seconds in complete shock that I was within 10 feet of this amazing woman and legendary punk icon. After that initial shock, it suddenly hit me, and I rushed up to her...and she agreed to take pictures with us and chat about our hometown, even though she had to rush backstage to get ready. She had such a warm, intriguing vibe about her that for a few brief moments I imagined her as the really sweet, wacky aunt I never had who would bake me cookies and tell me stories of past revolutions and let me wear her old vintage dresses and buy my friends and me beer. even though we were underage. And then, before I knew it, she was gone, disappearing behind the red backstage curtain, and I just felt so fucking high that I might as well have floated back into that endless crowd.

When the first note of You re Phone s Off the Hook but You re Not was struck, everyone

went wild, and three raging mosh pits were simultaneously formed. It was the most intense concert I had ever been to, one where even if you wanted to stand still for one moment, you just couldn't without constantly flinging your arms about to push everyone else off of you. Like a raging ocean, we all moved and swayed together and surfed in and out like giant waves, falling over and catching each other, then jumping back up and screaming our fucking lungs out. It seemed like X played forever and ever. I almost thought that they would play until sunrise and that we d still be dancing and not care about work or school or anything else. Every song felt like an encore, each played faster and harder and louder and exceeding the previous song, each of which I thought could not be topped. At one point, I pushed my way to the front of the crowd, where there was less air and bodies were tighter and hotter. Exene s faded, purple locks seemed to glow like an eerie halo around her head. She twirled about on stage, fluttering her black sundress back and forth and gliding along as if she were at a glamorous ballroom dance, oblivious to the thousands of people moshing below her. While everyone else seemed angry and snarling, Billy Zoom was beaming happily the whole time. D.J. s drums pounded fiercely, Billy s glittery Gibson screeched dynamic guitar solos, John s bass lines were precise and powerful, and Exene wailed over it all like a wolf starving for noise. To finish the set, X ripped through Nausea, a crowd favorite that transported everyone back to 1980, and we pogoed along like fucking kangaroos on speed. The music felt infinite.

Walking back to the car, I suddenly remembered that I had school the next day, and it seemed amazing to me how much music can take you out of reality. If only for one mere hour of bliss, seeing X was one of the best hours of my life. When I got home, my ears were buzzing and ringing and somewhat numb; I could not hear a goddamn thing. It was a good sort of deaf, though. And although I was drenched in sweat (among other things) and had a dry throat, a bruised knee, and sore feet. It was the best feeling in the world.

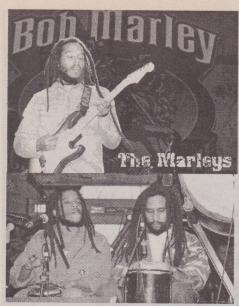




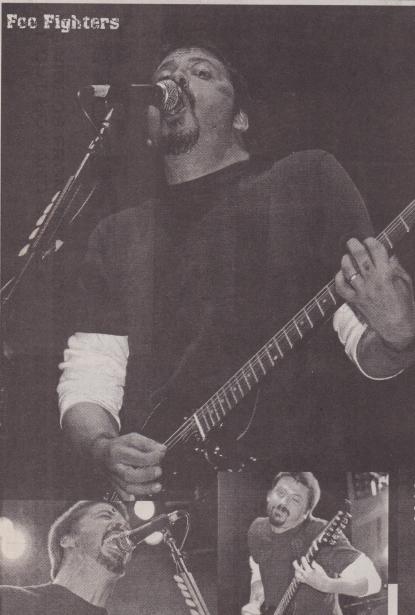






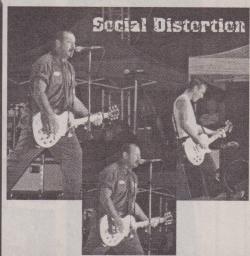






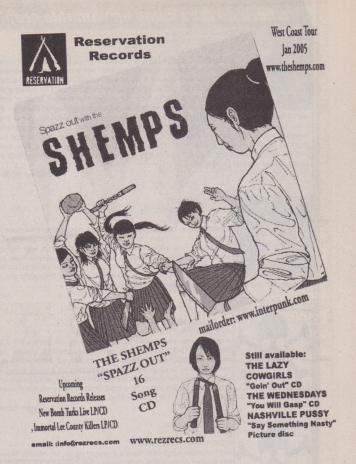


San Diego Street Scene
photos by Annette Ovanessian













1000 Retail Ready CD's!

Includes setup & replication of CD's w/ black face print 2 panel 4/1 color inserts, 4/0 tray card, all required art prepress & films. packaged into Jewel Boxes w/ poly-wrap

Need More than 1000 units? Get them for just \$0.75 each!

CD Singles/Promos

1 color (only black) print on disc face Glass Mastering, films, and setup are included

In Full Color Jackets 2500: \$1650 - 5000: \$2500 10000: \$4400 - 25000: Call us In Paper Window Sleeve 2500: \$1115 - 5000: \$1850

10000: \$3200 - 25000: Call us

RETAIL READY DVD'S Includes setup,replication of DVD-5 disc w/3 color face Full color slip covers, all required art prepress & films, Assembly in black plasic Amaray case w/ polywrap

1000

5,000 \$5990 10,000

\$1799

\$9995

TOLL FREE SALES (888) 591-8658 www.volumedisk.com

where do they come up with this crap?



THE RECLINER MIGHTY ATOM

Miraculously managing to avoid ANY over-used trends in the increas-ingly tired math-metal genre, Aconite Thrill bend, shape, and restruc-ture this mould in such a refreshingly disparate way that it sets them miles apart from most other hopefuls on the circuit. Comprised of five equally creative individuals, it s a style that meshes together some pectacular non-screaming vocals from bespectacled frontman Will

with a frantically erratic feel that jerks and jolts like a geriatric on a roller-coaster. But at times it can get a little much, as their guitarists jostle for attention over Will s contagious melodies, leaving some of these tracks a little too disjointed in parts. Maybe if they compromised their rhythmic syncopation for a little more structure things might have clicked a little more However, those who are looking for a fresh take on the whole math-core thing should still check out some mp3s on their site.

-Mathew Hocking



AGATHODAIMON SERPENT S EMBRACE NUCLEAR BLAST

Agathodaimon has consistently released hard-hitting collections of black metal for years now. Their newest release, SERPENTS EMBRACE, is a perfect example of well-written metal with enough keyboards to keep it interesting but enough raw power to keep you banging your head. The title track and Solitude seem to be the standout tracks. Fans of Dimmu Borgir and Dark Tranquility should

definitely run down to the record store and pick this one up



A IS JUMP MY ICE-FINGERED GHOST FUTURE APPLETREE RECORDS

sparkly, artsy vibe is what comes across with A is Jump s MY ICE-FINGERED GHOST. With light percussion, cool/airy guitars, soft vocals, and touchy electronics, there's a relaxed atmosphere that makes its way through the album. Everglade is a good example, where the off-kilter rhythm combines with high-pitched keyboard and echo guitar. Maybe hailing from Iowa (home state to this band) does-n t mean you have to be pissed about it. Let's ask Slipknot.



ALASTAIR MOOCK LET IT GO INDEPENDENT RELEASE

AMERICANA! Aside from having a unique name, Mr. Alastair Moock has created an incredible contemporary folk/roots rock album. Lyrical highlight of the album is as follows: I like to play the hoes, but I m done before they go. This now gets as much rotation in my car as my Neil Young and Bob Dylan records. As my British friend would say, It's bloody brilliant! Soothing guitar backed by great vocals makes

for one stellar modern folk record. Go buy it!



LIFETIME OF GRAY SKIES LEVEL PLANE

Creeping from the NYC underground, Anodyne's latest release showcases tons of muscular riffs and frenetic arrangements. Merging the attitude of Helmet and Unsane with the musical stealth of Candiria and Burnt by the Sun, this Brooklyn-based trio will deluge your ears with an impenetrable wall of sound. Tunes like the driving and dissonant chug of In the Desert Sound Proceeds Light and the comically-titled yet iniquitous A Mind is a Terrible Thing are as

effective as a punch with brass knuckles to the jaw: impact is quick, and the results are staggering. If you dig Mastadon and Today Is the Day, LIFETIME OF GRAY SKIES would be worth checking out.

-Mike SOS



ANTAGONIST ESCHATOLOGY (SAMPLES) SELF-PRODUCED

You re a prima ballerina on a Sunday afternoon / Changing to the Wolfman howlin at the moon. David Johansson sang that in 1973, and the condition described fits Antagonist perfectly: personality crisis. With a sound that alternates between whatever group of neo-emo indie fuckers will be popular next week and whatever crusty grind

band that will never be, Antagonist works on an interesting aesthetic:
a little of both, not enough of either. It's like The Get Up Kids picking a fight with The Black
Dahlia Murder over who gets the last Killswitch Engage ticket. With better production (or any production) these Whittier, CA, kids might just become your girlfriend's favorite band. But, alas, Antagonist (who ve been around since 98) seems committed to DIY, which, while not exactly chic these days, is respectable. And fuck all labels: integrity is still cool.



A PERFECT MURDER UNBROKEN VICTORY

A Perfect Murder is a metalcore outfit whose 13-track release is laden with the kind of unbridled fury and metallic might that fits right in amongst the Ozzfest crowd. This Canadian quintet has garnished a slew of comparisons, as influences from Entombed to Down to Earth Crisis (whose singer, Karl Buechner, guests on UNBROKEN) are very much apparent. While APM isn t one the most innovative bands on the

circuit, the sheer power wielded on such cuts as Speak without Faith and the stoner-esque power groove of Die with Regret leave indelible marks both in your head and on your back. With a heavy hand in both the stoner and metalcore genres, APM's lethal combination sounds like a doped-up Hatebreed or a really pissed-off version of Crowbar both dangerous entities.



ADELINE MOON LUMINAL RECORDS

Having formed in Chicago back in 98, A-Set is the brainchild of Albert Menduno and is rooted in roots rock jamming and vintage styled balads. After numerous lineup changes A-Set has paired down to a trio and beefed up their decidedly lo-fi approach without losing any of the hard hitting lyrics and toe tapping rhythms. Highlights include the blues ased rocker Two of Hearts and the folksy Tennessee Sunset

-Jude Ruiz

wannabe reviewer: Erika



DESCRIPTION OF HOW I EAT: smorgasbord WHAT I CAN DO WITH MY MOUTH: rip, break, mold, smile and make others do the same. I TRY TO ALWAYS: prevent the preventable and not be an idiot.



ALL ELSE FAILED THIS NEVER HAPPENED ABACUS RECORDINGS

According to the PR for this album, you better brace yourself for a thrilling combo blending the likes of the Psychedelic Furs or Joy Division to Slayer or Anthrax. Now, with an introduction like that, whose curiosity would not be piqued? In the end, it s a good thing that they set expectations like that to keep you curious, because curiosity is the only motivation to sit through this entire album. It's loud, it's

thick, it's really freakin long, and I swear I heard a chainsaw or similar power tool. Disparate influences or not, the end product here is just more of the same ole metalcore ramblings

BABY STRANGE PUT OUT PRIMARY VOLTAGE

Baby Strange has an electrifying energy driven by their garage rock and angst-ridden vocals of Eric Deneen that echo back to Van Morrison at his most throaty. Jingle-jangle guitar melodies, a strong rhythm section, and hard-hitting bass thumping hit hard at the start of the album with the title track. However, their formula offers no new developments throughout the album. Without any creative

searching, the album falls a little flat to those looking for something with more of an individual noise

-Norberto Gomez, Jr.



ANAM CARA

STRIKE FIRST RECORDS

Anam Cara sound like an updated version of what Overcome were doing during the middle of their existence. Relying on a shredding vocal attack with guitars that complement each other well, you can expect fans of any-thing that Facedown and/or Solid State releases to be all over this release. For being presented with such a simple package, it took me by surprise that this was even tolerable, but this might actually warrant a second listen. | like

the doses of melody that are interspersed throughout their EP. While it gets repetitive, I can see many getting behind what this band does. (It also features the original guitarist of Underoath.)

-Erika Owens



BALISTICA THE JUNGLE SCIENCE EP SELF-RELEASED

Strong synth melodies and beats are the high point of Balistica s THE JUN-GLE SCIENCE EP, which is a successful blend of electro-punk/funk (phunk?). A little less obvious with the songwriting and more fierce exploration would help the use of samples and electronics to have a larger impact on the listener. Balistica s attempt at being cute in Racer is an utter failure giving them a homble 80s/Blink 18- like mutant baby of Satan him-

self. In other words, very unappealing. Jungle Science itself sounds like a rip-off of Soul Coughing, except not good. There is still a lot of maturity lacking, but it is an EP, after all. It can get better. Right? -Norberto Gomez, Jr

www.skratchmagazine.com

music that rocks is better than great sex.



BEEHIVE & THE BARRACUDAS COCK READY

DOLLAR RECORD RECORDS

Having always heard nothing but praise for this band not to mention the fact that it includes members of Rocket From the Crypt and The Peechees I must admit to feeling a bit cheated after hearing this. All snotty swagger but with very little to say, COCK READY plays exactlike an Icarus Line live show. I understand and appreciate what they re trying to do, but that doesn't mean I want to listen to it.

Considering that the liner notes state that this is a reissue of the band's earliest recordings.

I II cut them some slack. If this is indeed the case, COCK READY stands as a testament to how humble some bands beginnings are.

-Matthew Siblo



BILL SANTEN IN THE NIGHT KITCHEN SWEATIN BETTY RECORDS

The debut solo release from ex-Birddog frontman Bill Santen is a pleasant collection of acoustic tunes that draw their strength from his clever lyrics and prophetic phrasing. The eight songs on this rather long EP reflect some good pop sensibilities mixed with the type of subject matter that freezes the listener in rapt attention. ans of Matt Costa and vintage Donovan will love this release.

Santen finances much of his recording time with proceeds from his artwork. The eerie photo of Santen in front of a blood-drenched, vintage refrigerator on the back cover is a good example of how his uncompromising appreciation for art pushes his music to a dif-



BLOODLINE CALLIGRAPHY THE BEGINNING OF THE END STRIKEFIRST RECORDS

there were a hardcore as heck contest at Cornerstone, Bloodline Calligraphy would be clamoring contenders. The name, the label, the thank-yous there are no surprises. Super derivative Christ-core in full Midwest effect. Hardcore being repetitive and boring is no surprise, but where Bloodline set themselves apart is with their words. At first glance, they are pretty funny, with titles like

Trying to Collect Child Support from Ghostdad, but the fact that the songs are composed of some of the most trite lyrics possible e.g., And I can make you happy, too and are punctuated by an explanation of their absurdly obvious meaning is unforgivable In case you are interested in screaming along to a second-graders notes, check blcmosh.com for more hxc hysteria.

-Erika Owens



BULLETS AND OCTANE THE REVELRY CRITERION RECORDS

The fact that Gilby Clarke of Guns N Roses fame produced this album is almost enough for me to want it. The lead singer of this band sounds like a hybrid of Scott Weiland, Mike Ness, Greg Graffin, and the guy from HIM, the Scott Weiland resemblance being the most prevalent (though it seems to depend on the tempo and song arrangement). Since Bullets and Octane have an engaging frontman, it s only natural to get drawn into their music. Once you give the music a chance, you Il real-

ize Bullets and Octane deliver in the music category, as well. Great lyrics, great vocals, full-throttle guitars these are all elements that make this a very good band that blends rock music with unapologetic punk rock.

-Dane Jackson



CHAINS IN THE SHED SELF-TITLED SILOH RECORDS

The debut solo release by West Virginia s Nathan Daniel Limbaugh is a thoughtful, slow-rocking tribute to whitewater rafters every-where. The album art pays more of an homage to Limbaugh s beauiful rafting visions than to the actual theme of the CD, which might better be termed carpe diem, or even seize the day before you re dead. As with most one-man bands, the artist's weak spots

become apparent rather quickly. Limbaugh has a good hand for writing songs, but his bass- and drum-heavy tunes run out of steam quickly with the lack of any lead guitar. Nobody expects a musician to be able to play every instrument well, but if Limbaugh isn t able to learn some rudimentary lead riffs to spice things up, he might want to invest in a set of keyboards for variety.

-DUG

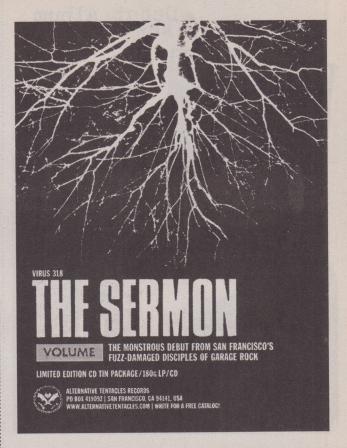


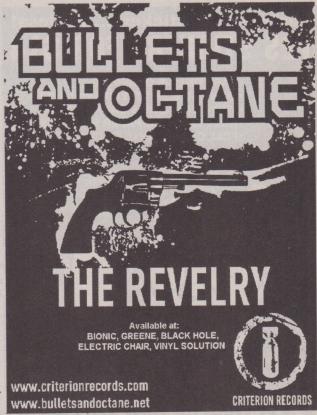
CHRONIC FUTURE LINES IN MY FACE INTERSCOPE

You may have caught the snazzy video for Time and Time Again on MTV, as this hybrid band has had quite the auspicious debut. Upon first listen, though, Chronic Future sounds like yet another bad version of rap rock. But when digging a little deeper into this Arizona quartet's debut release, a lot more than just a generic, played-out style is showcased. Surprisingly, there's a decent pop-

punk band la All American Rejects underneath the Eminem-meets-Ludacris lead vocals and there's even shades of modern alternative rock. Ia Hoobastank and The Used here on tracks like Thank You. Sounding like an updated, more street-credible version of Sugar Ray, high-schoolers who frequent the malls of America should eat LINES IN MY FACE UP, as it mixes the best of MTV s TRL into a digestible package suitable for massmarketing success

www.skratchmagazine.com



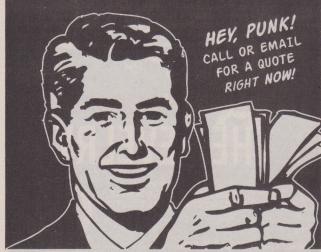


In Stores Now Album





- **•EASY ONLINE ORDERING**
- •MANY SIZES & STYLES AVAILABLE
- VINYL BANNERS & BACKDROPS
- **•ROLL LABELS & PAPER STICKERS**
- FULL COLOR VINYL STICKERS



123STICKERS.COM 877-778-4253



KNOW NOTHING STAYS THE SAME EP THE MILITIA GROUP

Copeland was burgeoning indie label The Militia Group's sweethearts last year. Their debut album swept the scene and won over mass amounts of fans. Needless to say, there has been a lot of anticipation for new material from these four Southern boys. So, even though the five-track EP of covers is amazing, it just doesn t quite satisfy our Copeland needs. KNOW NOTHING STAYS THE

SAME features five covers of very appropriate classics done with just enough Copeland twist to add some spice. Even though the disc will read as 99 tracks long, there are only five whole tracks and a secret song amidst the other 94. Good luck trying to find it. And good luck being patient for more Copeland. I know I am going to have a hard time. www.themilitiagroup.com



CONVERGE YOU FAIL ME EPITAPH RECORDS

Who does not know Converge? Providing one of the richest musical histories in hardcore today, Converge made the jump that everyone was not expecting to the largest independent record label in the punk world, Epitaph. This will be on the lists of every music fan, critic and casual listener alike, as it encom-

passes such a wide range of sounds, from intense bursts of passionate vocals to the most mind-boggling time signatures. Converge continue to astound and perplex the mass audience by topping each previous record. This is the main reason that many of us got into heavy music and rightfully so, as Converge continue to reinvent themselves and push boundaries many bands would never dare venture near

-Ray Harkins



COUNT OF FOUR STANDING ON THE CORNER

This just may be the hardest thing I ve ever had to listen to, therefore putting me in the awkward position of having to slam 12 & 13 year old kids. Now in no way am I trying to discourage youngsters from picking up an instrument and strumming along to their favorite tunes but this record sounds amateur at best. This album evokes the image of three prepubescent children daydreaming of being rock stars. I m sure these kids are real popular at their school and perhaps in due time

they will manage to make some mildly interesting music or at the very least turn out to be as handsome as those boys from Hanson. Until then you could live a fulfilling life without ever having heard this

-Jude Ruiz



CRADLE OF FILTH SONGS FROM NYMPHETAMINE ROADRUNNER

Cradle of Filth are one of the longest-running yet misunderstood metal acts in the world today. Finding a home on Roadrunner after a decade of label-hopping, the latest installment of depraved majesty and horrifically powerful headbanging music is still long on the dramatic, yet there s a sense of violence displayed on tracks like Gilded Cunt that s previously unheard from these merchants

of evil. Like any well-respected black-metal band, the surge of evil is very much apparent, as are the seething riffs and bruising rhythms that made COF the underground entity that they are today. Maybe being on a pure metal label will help this band realize its full potential and give the band the mainstream recognition they richly deserve even if the sight and sound of this band will scare your siblings, neighbors, and whole damn community to death.

-Mike SOS



CREAM ABOUL BABAR **EXCAVATION 1995-1998** PUBLIC GUILT

Even though this Florida septets name is pretty silly, there s nothing comical about its musical onslaught. This collection is a twin-CD package, digging up all of the group s out-of-print material for a convenient one-stop shop. Cream Abdul Babars decade-long lifespan has been considerably successful when you factor that they are, by far, one of the most odd heavy bands on the scene. What else would you expect an outfit with a trombonist that plays hard-

core? How about some noisy, catchy songs like Shithead that play like surf rock gone awry? And with songs with names Jennifer Aniston's Pussy and ... And Afterwards There s Cake, be prepared for a slab of humor inside of the musical madness, almost as if Rockets from the Crypt, Faith No More, and Unsane merged into one giant supergroup like Parliament Funkadelic. For those who enjoy a challenge, check out this band s early work

-Mike SOS



SELF-TITLED FG/COLUMBIA

Excuse me if I get my back hairs up at bands that sound exactly like Nickelback and use the same producer, but I was pretty apprehensive listening to the debut from South Carolina's Crossfade. Really, does the world need another band that sounds like this? That yeeeeeah vocal style that every Eddie Vedder-acting motherfucker has used since the late 90s, the same tired new radio guitar riffs and the

diary-pilfered lyrics it all adds to up to a load of shit. Naw, man, I ain t giving this one any more of my time

-Jason Schreurs

i'm so tired of the generic shite out lately.



NEVER ENOUGH TIME YOUNGBLOOD RECORDS

While it's not as good as bands like Good Riddance, Sick of it All, and Only Crime, Desperate Measures sound is very similar to the bands isted previously. What makes Desperate Measures worth more than one listen is the lyrics. After reading along with the music, you Il find yourself relating to a lot of the situations outlined therein. It s almost nerapeutic and cathartic. Besides that, the album also points out

repeatedly not to waste your time here on Earth. This is a very solid hardcore album with great lyrics. Give these guys a few more years and they might be on the same level as the bands they probably model themselves after.

-Dane Jackson



SIMPLE TO SEVERE EMPIRE RECORDS

Proving once more that Scotland is the place to look for deeply affecting, down-tempo indie music, Draw are a band combining the soulful burden of Travis with the grace of The Byrds to create an expressive, mouth-watering formula that begs for the kind of adoration only 2000 gushing, screaming fans can give. While Silver Screen gently rocks their boat of dreamy anthemicism, the odd track like Subject Surfer

throws in a bit of tempera mentality that makes the whole listening experience so stirring indeed, quite why Draw haven t been eagerly snapped up by a major label in a counterattack to those deeply depressing indie cherubs Keane is frankly baffling; but if the strength of their songs can continue, then their future looks very bright indeed.



DREAMEND AS IF BY GHOSTS GRAVEFACE RECORDS

AS IF BY GHOSTS, the second full-length release from Chicago s most unassuming post-rock trio is not one that you will easily forget (if you can find a copy). The packaging is among the most original in recent memory: each CD comes with a unique antique photograph framed by the cardboard case, as well as a page of THE JEWISH

HISTORY and an unidentifiable negative of a second photograph. The music contained inside has all the makings of a typical indie-rock trio, yet meanders and sways with a clumsy shoegazing grace through the ground broken by Mogwai, The Dirty Three, and Godspeed You Black Emperor!, breaking waves of light and dark and folding gray into something more than just a sigh. GHOSTS is a work of art on many different levels and if you use it right, it can get you laid.



EACH PASSING MOMENT LET HER SLEEP NO MORE FORSAKEN RECORDINGS

ately, North Carolina has been churning out a large amount of highly original and inspiring bands that are making their mark on inde-pendent music. Bands like Beloved, Between the Buried and Me, and Glass Casket are all pushing the boundaries of the perception of North Carolina metal hardcore. With an influx of successful bands, you are always bound to find the bands clinging for dear life so as not

to be lost in the sea of music. Each Passing Moment seem to be one of those bands which I think works in their favor, as you can sense urgency behind their work. Unfortunately, too many bands have similar qualities as this band...and pull them off better. The Each Passing Moment boys are technically sound in their songwriting and executing, but the originality factor ranks somewhat low. Only determination will show the true colors of this band

-Ray Harkins



ENDICOTT THE WORDS IN INK DON T LIE EQUAL VISION

Endicott s newest, 12-track release is one of the most ambitious underground efforts thus far this year, both lyrically and conceptually. Explosive punk with hints of hardcore delivery, the album s point of view switches throughout the entire disc, detailing the story of an abduction via the perspective of victim, abductor, and the victim's family, making

Endicott s offering one of the most stark topics for a concept album.

Despite the initial confusion, what holds THE WORDS IN INK DON T LIE firmly in place without unraveling into a sonic and logistic disaster are the quintet's penchant for rhythmic solidarity (la fellow upstate NYers like Snapcase and Coheed and Cambria), as well as the innate ability to tug at the heartstrings, especially during the atmospheric gut wrench of Holding Cell or through the swirling feedback of Southbound . For an endearing yet disturbing listening experience that surpasses the normal punk-rock albums limits, check it out.

-Mike SOS



EPIC HERO NEW LIFE

The only thing worse than a band that sounds like a cross between Nickelback-and Three Doors Down is wait there s nothing worse than a band that sounds like a cross between Nickelback and Three Doors Down. These dudes didn t know; they seem to have been all about the idea. Listen, 7 million sub-genres of independent music don t exist because people want to hear more color-by-number pseudo-rock. This is what fans of Barenaked Ladies listen to when they feel like being adventur-

ous and expanding their horizons. NEW LIFE is Christian rock minus the Christian rock, if you catch my drift. When your stepdad drags you along to his employer's summer picnic, this is the band that shows up, plays three Candlebox covers, and asks to be paid in hotdogs. In fact, this CD has inspired me to stop reviewing albums for SKRATCH altogether. Fuck it. I quit.



EVEN THE ODD
POPULAR AMONG VAN OWNERS WRONG

Hailing from a small Michigan town, the snarling 11-track release by Even the Odd is a potent shot to the realm of today's version of hard rock. With some 80s cock-rock bravado backing the pounding rhythms on such tracks as Hey Hey and Broken Gun, the fury of Monster Magnet meet the hooks of Love/Hate for a rock n roll experience sans excessive posing and pissing

and moaning. Mixing the moodiness of grunge, the stripped-down sound of garage, and the sneering of punk rock, tracks like Mothra and Burn It Down highlight the band s penchant for keeping the spirit of rock n roll a riff-happy, rhythmically super-



EWIGKEIT RADIO IXTLAN

Looking for a complete diversion from your average death metal endeavor? Then look no further than the cosmic chaos caused by the multi-talented Mr. Fog and his project, Ewigkeit. This progressive excursion from the typical grinding sound of death metal has its feet way off the ground and into another universe, as the band s name (German for eternity) suggests. Much like fellow multi-tasker Devin Townsend, Mr. Fog plays most of the instruments himself and carries a unique vision to

heavy music that encompasses everything from Pink Floyd to KMFDM to Opeth often in the same song. Tracks like the folk-metal stomp of Strange Volk and the doom-laden dance rock of esc. are just some of the more eclectic examples from this pioneering piece of work. RADIO IXTLAN contains nine ambitious tracks that combine synthesizers, shred guitars, and a slew of samples to create its own musical realm where rave meets death metal at a space-rock showcase. For those stuck in a metal rut, become unbound by the sounds of Ewigkeit.



FAIRMONT REINFORCEMENT RECORDS

Fairmont are a quartet out of New Jersey that blend indie (True Love Waits), emo (Artemis), punk (Hello Kitty), and folk (Burn the Churches) with a bubblegum pop feel that falls somewhere between The Weakerthins and Barenaked Ladies. As the bands website informs you, this is Fairmont's best work to date, however there is still room for improvement. One thing is for certain, that (whether you like

it or not) these songs will find a way to linger around in your brain for awhile, provided you have one

Jude Ruiz



FOREVER IS FORGOTTEN DYING BEAUTIFUL

On the chaotic side of metal, there are a slew of bands today trying to outcompose each other and make the most intricate yet ballistic music on the scene. Add Milwaukee s Forever is Forgotten to that list, as this quintet pummel with relentless riffs and thunderous rhythms. But, like so many of its peers, there s a lot of technical excellence

underneath the schizophrenic sonic output that makes this re-release so appealing. If you enjoy bands like Candiria, Shai Halud, and Between the Buried and Me, then DYING BEAUTIFUL is worth the purchase.

-Mike SOS



FUN PEOPLE THE ART(E) OF ROMANCE LITTLE DEPUTY RECORDS

Just how fun are these Fun People, you ask? Well, if their music is any indication, I d say pretty damn fucking fun. Argentina's Fun People bust out some short and sweet, energetic English/Spanish fusion of punk, 80s pop, surf, hardcore, and bolero mixed with politi-cal views that have earned Fun People a reputation as being Argentina s Fugazi. This is Fun People s first domestic release, is pro-

duced by Steve Albini, and showcases how this band can morph into different genres faster than you can say Caf Tacuba. The real question here is: Is there anything this band can t do? funpeople.com.are.

-Jude Ruiz



FUNERAL FOR A FRIEND CASUALLY DRESSED AND DEEP IN CONVERSATION FERRET

There s a huge buzz surrounding Funeral for a Friend and with good reason. This Welsh quintet has turned the U.K. scene on its ear with their special blend of emo, metal, and hardcore. Now it s time to conquer the good old U.S.A., and the band seems poised to do just that. On the outfit's first full-length collection, the 12-track CASUALLY DRESSED AND DEEP IN CONVERSATION, the band's distinctive

issence is remarkably captured, thanks to the stupendous knob-twiddling of metal monger Colin Richardson, FFAF morphs gracefully from hulking behemoths to fragile lovemongers, as tracks like the cascading and stunning Juneau, the arena-rock strut of Escape Artists Never Die, and the dynamic bursts found in Red is the New Black aptly showcase. Drawing Never Die, and the dynamic bursts tound in Red is the New Black apily showcase. Drawing comparisons to fellow countrymen Lostprophets, both groups play with similar conviction and passion and employ many of the same influences. By taking metallic guitar antics, sturdy hardcore rhythms, and topping it off with the fervor of every emo frontman that matters, Funeral for a Friend have laid out the template for today's rockers to follow, making the listener feels every heartfelt cry and pulsating guitar riff. Easily one of the best albums thus far

-Mike SOS

music that rocks is better than great sex.



PHANTOMS RECORDS

This brief offering opens with Swell, a rather old-fashioned word perfectly representative of Gasoline Please's nostalgic sound. They don t go back to the 50s, but they do harken back to the progenitors of the emo movement. Low production quality adds to that mystique, but the emphasis on impassioned singing and driving beats instead of just screaming and shredding separates Gasoline from the current

They fill the EP with four tracks that sound snatched from time and two tenor of the genre. live renditions that showcase the messy, noisy, screamy angle that dominates emo of any era. Miss Intervention best typifies their energy and kinetic abilities, complete with the time less assistance of a tambourine old and new all in one.



GATSBY S AMERICAN DREAM IN THE LAND OF LOST MONSTERS EP LLR

There was a lot of hype over Gatsby's when they first burst onto the cene. Straight out of Seattle, their edgy math-rock sound truly blew everyone away. Since then, there has been another full-length, and now an EP. This EP definitely shows evolution since their first album. Less harsh and more approachable is the sound of this seven-track

disc. In my eyes, it is the vocalist and the cleverness of the band that truly adds uniqueness. It sets the band apart, even if their music wasn t fresh enough to do so by itself. If you weren t necessarily won over by the band s other two albums, still give this EP a healthy shot, because it just might be a turning point for you and Gatsby's American Dream, www.gatsbysamericandream.com



GARY WILSON MARY HAD BROWN HAIR STONES THROW

Gary Wilson was making sub-hip, electro-pop cult music in 1977, and he s still doing it. Better than Jandek and more transparently psychological than Daniel Johnston, Wilson s new album of lo-fi electro-funk is his first since the late 70s. Some things never change, and Wilson is still obsessed with the real or imagined lost loves Mary, Linda, and Debbie. MARY HAD BROWN HAIR is destined to be a classic.

-Tom Tearaway Schulte



CRUEL & UNUSUAL IDOL RECORDS

This most recent release from GBH is a collection of cover songs from bands like The Lurkers, Billyclub, and The Rezillos, as well as live recordings. The songs No and I m On Heat were recorded in 1987, and Last of the Teenage Idols was recorded in 1989. These three songs are actu-

ally some of the better songs on the album. No is my favorite track. The tracks Freak, Time Bomb, Drugs Party in 526, and Give Me Fire were recorded live at the Cockpit in Leeds, England, in 2002. The live portion of the CD displays what it is like to see the band play live with all their energy, attitude, and speed. This album is a nice edition for any GBH and punk-rock fan, as it contains both new and old recordings.

Jennifer Moncayo



GONGA GONGA

TEE PEE RECORDS

Gonga reminds me a lot of Black Sabbath. They have a heavy sound, but they have a definite groove, too. They were discovered by Geoff Barrow from Portishead, and I can also hear some elements of that, as if Portishead and Black Sabbath collaborated. But the majority of their songs are reaching past the seven-minute mark, and I have ADD and can t handle it, and I flip out so who knows how the songs end? But they start off

pretty well. If you have the attention span of a saint, then maybe you should check them out.



GRANT OLNEY BROKEDOWN GOSPEL ASIAN MAN RECORDS

Austin, TX has its share of the poor, lost, vagrants living among the rubble of the cold cement. Unlike the thousands who walk the streets and fail to consider the lives that hang perilously on a daily basis, Grant Olney chooses to recognize these less-fortunate in an attempt to wake himself from the numbness before it encompasses his soul. BROKEDOWN GOSPEL is an album that remembers the forgotten and accepts the thin line drawn

between good and bad luck. No one is immune. Olney croons through folk, jazz, pop, and rock songs mixed with his distinct vocals (which resemble Jarvis Cocker of Pulp) .

-Norberto Gomez, Jr.



GREENHAVEN SOUTHBOUND SINGLE HUMBLE RECORDINGS

Who out there can still remember their junior-high/high-school metalhead friends? They were the quiet, polite, and generally larger fellows who didn't really seem to care about anything, as long you left them alone when they wanted you to. Sometimes they deven scare away larger, more intimidating gentleman coming to harass you and to thank them, on occasion you would attend a show or band practice of theirs. Those were the days you d like to forget. Remember how predictably heavy and scary they were trying to sound but how they lacked

the talent real metal bands have? That's Greenhaven. Not since the glory days of 1998 have I heard such juvenile, thoughtless muck trying to be passed off as metal. These guys sound like a bunk collaboration of 90s-era Misfits and Drowning Pool. Randy Rhodes would NOT be pleased, gentlemen! -Matthew Siblo



GU MEDICINE GU MEDICINE UNDERGROOVE

If you re wondering what the $\,G\,$ stands for in $\,GU\,$ Medicine, it s $\,$ genital. And the $\,U\,$? Urinary. Put it all together, and you have a band with worrying fascination with that most-feared of medical departments amongst the more promiscuous teens. So I guess it must seem strangely ironic then that a well-known female radio DJ should declare their neavy-thumping monster rock grooves better than sex. But with the

sheer level of sleaze oozing from every pore, it s enough to tempt even Monster Magnet s buxom groupies from his suave clutches. As such, it s a powerful, wall-cracking debut that s much heavier than most of their stoner-rock contemporaries, particularly when the rumbling, red-eyed Corrosion of Conformity juice of Red in the Obvious spurts out all over you.

-Mathew Hocking



wannabe reviewer: Jennifer Moncayo

DESCRIPTION OF HOW I EAT: like a human WHAT I CAN DO WITH MY MOUTH: none of your business I TRY TO ALWAYS:brush my teeth more than twice a day





INSTRUCTION

GEFFEN

nstruction is a rock band that plays fast and loud music the caliber of Linkin Park s. The vocals are similar to Disturbed, with a low but loud voice and also high-pitched screaming. Their has a more modern, melow indie-rock sound, with very powerful vocals similar to Creed and The Deftones. Their music has range and seems like it will do well once it is put out in the mainstream. And they have been picked up by Geffen

Records, so I m sure they will become one of those many bands that are played on way too many radio stations way too often, as their music is probably palatable to many audiences -Jennifer Moncayo

••••••

HALFWAY TO GONE HALFWAY TO GONE SMALL STONE

alfway to Gone a adrenaline-filled 12-track release ensures a place in the annals of fist-pumping, bottle-breaking, mayhem-unleashing rock n roll history, as tracks like Hammer's Fallin grind with the abandon of a coked-up stripper, while the bluesy ball-breaking beat of Good Friend hearkens back to the days when Led Zep were in their prime. Armed with a ton of battleaxe riffs and amphetamine-powered attitude and

blessed with instrumental gold, like the Nugent-meets-Blue Cheer anthem His Name Was Leroi , Halfway to Gone s third release puts them on the list as a soundtrack to take into the woods and get wrecked to while feeling up your girlfriend.



GEISHA GIRLS

ISR RECORDS

Alright kids, time to say hello to your new favorite band. Geisha Girls (ironically are not girls at all, rather three guys based out of Costa Mesa, CA) are caught in a beautiful time warp of Brit-flavored late 70s/early 80s post-punk driven madness. Traces of Public Image Limited, Gang of Four, A Certain Ratio, and even a bit of The Cure or Violent Femmes can be heard throughout. This four track E.P. is littered with infectious bass lines, choppy guitars, and pulsating drums that II guarantee to get

you off your lazy ass. This is sold as a 45rpm and can be purchased through the band directly at geishabooking@hotmail.com or at Vinyl Solution in Huntington Beach, CA

-Jude Ruiz



WE RE ALL NATURAL DISASTERS THICK RECORDS

The solo debut from ex-The Ghost guitarist Brian Moss is a subtle, breathtaking album that worms its way into your subconscious on the first listen. The sound is dominated by acoustic guitar and backed by electronic keyboards and programmable drums, yet it is Moss s soft, ethereal voice and poignant lyrics that tie this material together. More poetic than musical, the yrics to the 12 songs on this album are as smart as they are memorable

There s no rock in roll here, just simple, beautiful melodies that move as smoothly as a canoe floating downstream in a quiet forest. Moss has pulled off one of the best solo albums I ve ever heard.

vou look like a dumbass with headphones on.



BLOOD, GUTS, & GLORY FIRST STRIKE RECORDS

Hanover Saints have a raw and down-to-earth punk sound. Produced and put together well, this album offers plenty of attitude and punch to back up its tough talk, kind of like the mean guy at the end of the bar who can say whatever he wants because everyone knows he can rick their asses. But with songs like New War Same War and Writing on the Wall , Hanover Saints show that they also offer style,

emotion, and intelligence through their lyrics and music. Their eyes are open to the ugliness of the way the world works, and they aren t going to sugarcoat it.

-Thomas Murray



HATESPHERE BALLET OF THE BRUTE CENTURY MEDIA

eave it to Century Media to sign blazing metal acts. Hatesphere are a Danish member of the Century Media family who have enough thrash and death-metal gusto going on to make themselves heard. BALLET OF THE BRUTE is a solid effort, with great rhythms and awesome power chords leading the way amongst catchy rhythms and scary vocals. It's not anything too different, but I did get a kick out of

tacks such as Vermin and Downward to Nothing, where it's simple headbanger bliss. Good stuff



HIT THE DECK LOOK ALIVE

STRIKE FIRST RECORDS

Spirit-filled, straight-edge hardcore. With something as niche as this, one wonders how this band plans on spreading their message. Hit the Deck do just the trick and present their message with a no-frills, straightforward old-school hardcore attack. Back in the days of the circle pit, this band would sit at the head of the table with the other

Knights of the Round Table, but they might just get overlooked with the focus shifting from traditional hardcore to the metal-tinged hardcore of today. Fans of Youth of Today, Champion, and Minor Threat will feel right at home with this record

-Ray Harkins



HOT LIKE (A) ROBOT HURRY UP AND DIE CRITERION RECORDS

Here comes another weird band from San Diego. Hung Like (A) I mean, Hot Like (A) Robot provides its listeners with an array of indie guitar licks and weird, introspective lyrical bangs that make for an nteresting mix. At times sounding a little on the Fugazi side, the band has a very indie/punk edge. If you re into bands like Christiansen and ugazi, then check out this album.



LINWEL COME TRAVELERS AND OTHER BRAVE MEN INDIE VISION MUSIC RECORDS

From a musical standpoint, this record is very tight and easy to listen to. The only element acting as an anchor to this band is the lead vocalist. He lacks range and pitch, and because of his voice the album sounds monotone. The actual music is pop/metal-fused punk. The album is very similar to bands like MxPx and Slick Shoes, in the sense that they re all talented bands with Christian overtones. Once

you get past the vocal lag, this is a very solid album.



KIDS NEAR WATER HEY ZEUS!?

Though I m loath to agree with the outlandish press-release statement proclaiming punk/hardcore/emo fans won t find a band as talented nor find an album so destined to click as Britain's Kids Near Water's first U.S. release, the 10-song HEY ZEUSI, it IS good. The guys bring the rockat times mellower, at times full of aggression, sometimes both in one composition, but always well-played and (by

the sound of it) sincere. Great and more abrasive tracks like the outstanding, rather disoriented-sounding. And We Two Were Lost and Token recall the genius of Rites of Spring. The album overall is intense. KNW mix post-hardcore goodness with indie, emo, screamo intermittently, in the vein of From Safety to Where's masterpiece IRREVERSIBLE TRENDespecially in songs like the glorious opener Bad Day Contest, which totally could ve come off that record, as it's upbeat and full of feeling; and the by turns heavy and light Forward Thinking. Impressive stuff.



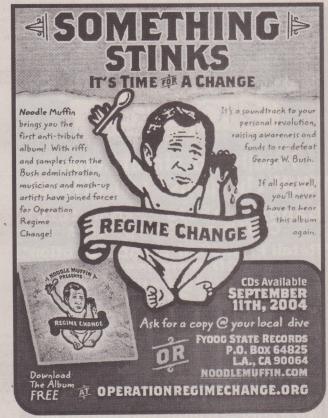
HOT CROSS FAIR TRADES AND FAREWELLS LEVEL PLANE

Hot Cross is an East Coast outfit whose latest, six-track endeavor challenges the listener to allow the band s potent juxtaposing of indie rock and post-hardcore to seep inside your system. With a staunch DIY approach (its label, Level Plane, is run by drummer Greg Drudy) and an expansive repertoire of D.C. hardcore, early SoCal punk, and NYC noisecore to choose from, Hot Cross keep your ears on their

toes by throwing in tasty guitar licks and impassioned vocal melodies over frenetic rhythms making sure that your full attention is paid. Captivating and thought provoking, fans of At the Drive-In. Fugazi, and any thinking man's hardcore outfit will soak this one up like a sponge

www.skratchmagazine.com





hesh life printing

3.75 for a one color black tee no screen fee, ya you heard me!

mesh hats 30 duckets a dozen hey idiots no screen fee again

now printing on wallets 20 wallets with one color print 60 bucks also boy scout belts
12 belts one color print for 40 bones
no screen fees on wallets or belts

hesh life prints for: ADAM MISFORTUNE crisis final burden flame resistant jekkel magnuson modifiers 9 ball NODES OF RANVIER north end NORTHWEST HESH not without blood off the record progress revolution the relaxors SIDS TATTOO PARLOR soul inside STATUS FOE strike first records tekoa ride fast apparel VAROTA the unwanted guest....just to name a few!!

7147424374 or jay@heshlife.com

be on the look out for whodini handbags and new hesh life merch soon!





HOT WATER MUSIC/ MORTIIS THE NEW WHAT NEXT **EPITAPH**

If you like Hot Water Music, THE NEW WHAT NEXT is going to be right up your alley. The album is filled with everything you ve grown to love about the band, from the thought-provoking, gravel-ly vocals to the intricate musicianship. The production value on this recording is stellar, which makes the layered guitar textures that much more prominent. Some highlights include My Little
Monkey Wrench and Bottomless Seas . There s a nice mix of mellow melodic songs

and harder-edged melodic songs. I think it s safe to say that THE NEW WHAT NEXT is the band s best effort to date



MAKE-UP FOR THE INAUGURATED GREY FLIGHT RECORDS

The sophomore release from this San Diego-based quintet is an electrifying journey into the heart and soul of fusion. With roots in jazz, funk, rock, and hip-hop, the band turns indie rock on its head with its captivating, original style. The music on this disc is probably closest to a Cake-like vibe. The 10 songs burn with

originality, and the production by Ben Moore (Drive Like Jehu, Rocket from the Crypt) puts the music in a league of its own. Huntington Beach s Grey Flight Records has a potential monster on its hands with this group. Grey Flight is offering most of their catalog at only eight bucks, so by all means search this one out. (And if you get the opportunity see this band live they have the heart and soul of champions.)



JED WHITEY MONGOLOID CAGE MATCH MANIC RIDE

For a bunch of supposed retards, Jed Whitey rock, as evidenced on their debut full-length, MONGOLOID CAGE MATCH (now THAT S a scary thought). Fans of the old Epitaph sound will appreciate the speedy My Own Private Altamont; the extremely Pennywise-ish Are You Ready to Hate Us? (which kicks off the 10-song album); the ferocious Yes? No!; and the mean, hyper-

intense, super-short finale We Used Your Record as a Beer Coaster. Meanwhile, on occasion the Australian band channel The Dead Boys with the tough and gritty rockers I'm OKYou're Fucked, One Trick Pony, and I Am Spasticus. They also throw in a nice little cover of Devo's Uncontrollable Urge. Some good stuff going on here. Basically, the only moment on the entire record when the band falter is with the sub-par (and annoying) My Band Is Better than Your Band.



JOHNNY RELIABLE **ENOUGH IS ENOUGH** SELF-RELEASED

Well, congratulations are in order. I honestly believe that Johnny Reliable is the worst band I have ever heard in my entire life and believe me, that is saying a lot. I ve heard some shit that would force a rational person to drive a screwdriver into their eardrums just to escape the noise they were being subjected to...but I m saying Johnny Reliable is even worse then that,

because just deafening myself isn t enough, because there d still be a part of my memory that's been subjected to this. The thought terrifies me. They did send me a handwritten note (in pencil, no less) that says please review our album for your magazine. Well, here you go, guys!



JOSH KAMENSKY SECOND STORY SKY K STUDIOS

Sometimes you just have to feel bad. It is so clear that the person put a ton of time, money, and thought into producing this new musical extension of himself, yet it still somehow does not work. Josh tries to shake that pity. He employs various sounds, instruments; and supporting vocals, but he never overcomes that disconnect with the listener. All Your Wendys stands out

amongst the muck by featuring a strong female singer who presents a beautiful contrast to the rest of the confused mass, but that highlight is not enough to alter the tone of the entire album. Earnest but unfocused, eclectic yet muddled, Josh tries to but just can't seem to find his own grove never mind one that the listener can appreciate.

-Erika Owens



KILLRADIO RAISED ON WHIPPED CREAM COLUMBIA

Killradio is probably in line to have a smash hit. RAISED ON WHIPPED CREAM is a super mid-tempo rock disc. The band has found that point where rock can be ripping and big and still be accessible. The light in the sky for Killradio is lead singer/lyricist/guitarist Brandon Jordan. The opening track, A.M.E.R.I.K.A., is by far the best, with its funky Janes Addiction-like, relentless attack (No matter where I go / You re always there / Cause no matter where I sit, man / I sit in fear). Killradio is Jane s Addiction super

light. To be accessible, the music must sound familiar, and RAISED ON WHIPPED CREAM sounds very familiar. That's the bad news. The good news is Killradio actually rock

-H. Barry Zimmerman

when a cd is great, i get all giggly gay.



KILLING THEORY DEAD, BURIED, FORGOTTEN TRIBUNAL RECORDS.

If Killing Theory's DEAD, BURIED, FORGOTTEN could be summed up in two words, those words would be (in the ancient language of death metal) Pig Destroyer. John Nguyen's voice is just as raw as Jr. Hayes's vox, which means it s like a psycho zombie whose larynx is being ripped out as he sings. Killing Theory is full of cool time changes and amazing instrumentation all around. Killing Theory really have

their shit together. DEAD, BURIED, FORGOTTEN is a five-song EP that s not for everyone; but if you like your corpses decapitated and eaten by the light of big rock amplifiers, Killing Theory is the cup of death for you.

-H. Barry Zimmerman



KULTUR SHOCK KULTURA-DIKTATURA KOOLARROW RECORDS

Gypsy sounds with a muscular, post-metal delivery makes this an interesting (if not challenging) release. Not for relaxation, the energetic album may best be appreciated by ears attuned to Western hard rock but raised on East European folk. (If you find this intriguing but not accessible enough, I recommend Mano Negra.) www. Koolarrow.com

-Tom Tearaway Schulte



LANDLORD SELF-TITLED SELF-RELEASED

This New York City trio has come up with a novel idea for its debut album: good songwriting, excellent production, and a heartfelt political message. Very few if any self-released CDs reach the quality exhibited on the 12 tracks from this release. With a sound that radiates between U2 and Midnight Oil, the band has found a late-80s groove that suits its material perfectly. Tunes like War Child,

groove that suits its material perfectly. Tunes like War Child, Revolution, and Politics pull no punches in the political arena and are some of the band's most passionate tunes. It's high time for this band to step up to an industry showcase gig and get signed.

-DIII



LORD STERLING TODAY S SONG FOR TOMORROW SMALL STONE

When a band's instrumental arsenal includes Moog synthesizer, electric sitar, and a harmonium (whatever the hell that is), strap yourself in for a E ticket to Space Mountain, which you get courtesy of the New Jersey-based Lord Sterling. This quartet knows how to alter mood through sound, and the psychedelic aura of Password and late-60s areascroft swanger of Tough Times for the Toughadours are just

through sound, and the psychedelic aura of Password and late- 60s arena-rock swagger of Tough Times for the Troubadours are just some of the stock sounds manipulated here for maximum output. Sprinkled with acid and deeply rooted in punk-rock history, Lord Sterling put a sense of majesty into its sneer and come up with a 10-track collection that will swirl in your head for hours on end after a few solid listens. Heavy, trippy, and ultimately satisfying.

-Mike SOS



THE LUCKY STIFFS
TODAY WILL FOLLOW YOU
FIVE RECORDS DIME

This isn't just another boring pop-punk band, this is an omni-punk band. In fact, this is the world s first and probably only omni-punk band (whatever that even means!_). Apparently it implies an all-inclusive punk idea? I really don't understand. But this band is championing it, so I hope it works out for them. But first and foremost they should write some good songs, and then it would appear to be a more

worthy cause. In all honesty, they re not as bad as, say, Good Charlotte.

-chad



MALIBU STACEY ON HEAT

Im not sure if Terrorvision made much of a splash your side of the pond, but over here they were, once upon a time, our very own pop/rock treasures, creating bouncy, sing-along anthems with enough riff-wielding grit to grant them exposure in every rock club in the-land. But that was THEN. Now, this side of the millennium, bassist Leigh Marklew has got his act together, formed another band, and re-strung his bass with

a post-grunge twang, rocking the heck out with some huge, chunky riffs alongside some shaky Ash-cum-Stony Sleep vocals. It san endearing album, for sure, and will no doubt appeal to fans of Terrorvision s glitter-grime trounce, (not to mention The Wildhearts melodic hooks). But whether this will stay near my stereo for more than a few plays is somewhat doubtful.

-Mathew Hocking



MAY I REFUSE/ MRSFLETCHER A SPLIT CD ~ PANC RECORDS

This is a split cd featuring three songs apiece from two new competent Italian emo/indie-rock bands. May I Refuse kicks off the disc with their most winning tune Wax House and close their set with the lazy and melancholic The Travel Song. Mrsfletcher doesn t quite match the charisma of their label mates, with only their opener I m Coming There On January having a lasting effect. There's nothing ground-

Inere On January naving a lasting effect. There's nothing groundbreaking going on here, but nothing embarrassing either, just a couple of hard working emo bands trying to globalize. See band sites for audio samples mrsfletcher.com or mayirefuse. net

www.skratchmagazine.com

SAN BRUNO graphics

SCREEN PRINTING & EMBROIDERY

ATHLETIC NUMBERING DESIGN SERVICES

no minimum order size fast turn-around order online

WWW.SANBRUNOGRAPHICS.COM

SAN BRUNO GRAPHICS

723 Camino Plaza #212, San Bruno, CA 94066 info@sanbrunographics.com phone 650.872.1904



listening to music is so delightful



CANDI FLIGHT

Norwegian noisemongers Mindgrinder have released a catastrophic display of aggression in the form of the outfit's debut, 10-track record. Containing all of the pummeling nuances of fellow Norwegian groups like Zyklon and Emperor, while combining heavily programmed and utterly disaster-ridden traces of bands like Fear Factory, MIND TECH's crushing riffs and incessant double-bass drumming are satisfactorily savage. Mindgrinder's sound of evil grinds on tracks like Human Error and slays on cuts like Repulsive Evolution in ways that any self-

respecting extreme metal follower will enjoy endless hours of headbanging to.

-Mike SOS



MISCHIEF INVASION SOUNDTRACK LIQUID 8 RECORDS

A soundtrack of hardcore industrial for a film based on a European street race. MISCHIEF INVASION is helmed by Fear Factory drummer Raymond Herrera. Much like Fear Factory's own material, this collection of songs goes absolutely nowhere except to blur the lines between nu-metal (e.g., Kom, Deftones) and guitar-driven industrial (e.g., new Ministry, Rammstein)...which is not very exciting or appealing. Those who have heard Fear Factory know what to expect from this soundtrack. However, for those interested in street

racing, this high-octane, testosterone-driven soundtrack may be just the ticket. I, for one, would rather hear Yanni s intro theme to CBS s coverage of golf.

-Norberto Gomez, Jr



MODEL CITIZEN THE INNER FOOL

BENT RAIL FOUNDATION RECORDS

Eccentric punk is the term I ve coined to describe Model Citizen. The group blends elements of early angst-ridden punk rock with classic rock beats. If The Rolling Stones were to form a band with Dead Kennedys, it would probably sound something like Model Citizen. Catchy melodies hat re aggressive in nature makes for one solid album



MOMENTS IN GRACE MOONLIGHT SURVIVED ATLANTIC

I am going to just say it, get it off my chest: the best thing about this up-and-coming band is, without a doubt, vocalist/guitarist Jeremy Griffith. Everyone will agree. Their publicist, their label, their A&R guy, their oldest and newest fans they all agree. You d think that a voice like that would be enough, but, amazingly, Moments in Grace has

more going for them. An emotional, melodic rock sound accompanies the beautiful voice, making a perfect match. MOONLIGHT SURVIVED is not MiG s first offering (it follows a rough demo), but it is their first release on their new label, Salad Days/Atlantic. This combination of powerful music and powerhouse label will definitely bring Moments in Grace the recognition and distribution they deserve. www.momentsingrace.com



MOONLYGHT PROGRESSIVE DARKNESS NAVARRE

Moonlyght is a Canadian metal troupe whose sound encompasses many different genres of metal, from the darker-edged keyboard-laden to classic, guitar-led, valiant metal to folksy, forest-esque stuff usually in the span of one song. On the outfit's seven-track release, the epic songwritng is an imperative: only one song is under five minutes long. This device

serves to place the listener on a fantastic, metallic journey that melds tra-ditional metal with some more progressive and experimental elements. If you ve got the attention ditional metal with some more progressive and experimental elements. If 304.0 gd. but you dig span and the ability to appreciate detail, or if Dream Theater is your favorite band but you dig Satyricon and Cradle of Fith, too, then PROGRESSIVE DARKNESS is right up your alley.

-Mike SOS



MORNING 40 FEDERATION MORNING 40 FEDERATION MAO MUSIC

This New Orleans-based troupe s raw and throbbing dirt-funk tirades do for nusic what eating meat off of still-living animals did for culinary arts. This is the filthiest beast in the kingdom of dirty funk rock, no question, and its produced exclusively for grungy folks who frequent strip bars after nightfall to get shit-faced on warm scotch and steal toilet paper from the bathroom. In

fact, an analogy between Morning 40 Federation's gloriously drunken sing-alongs and toilet tissue may indeed be drawn. Clearly, the abrasiveness of muddy romps such as Gotta Nickle and Headlamp cannot be aligned in any way with that quilted and triple-layered stuff. Nah, it's more like that prison-issue, single-layer shit that doubles for cardstock and rubs you like a ball of smoldering hot thumbtacks. At first you kind of hate it, but then you re all like yeah, that s it, and you even start to kind of like it. Wiping your ass analogies that's why you need this album.

-Dave Kargol



MORTHEM VI ADE ART SLOW WAVE SLEEP

Morthem Vlade Art are a Parisian duo whose albums rival any of those ate-night chill-out compilations, with a little help from some dislocated electronic grooves. SLOW WAVE SLEEP is a retrospective from 1988-2002 that showcases some of Morthem Vlade Art's finest tracks from their first three full-length releases. SLOW WAVE SLEEP easily provides some great after-party music, though on occasion tracks like The Cure-esque

Counter Canter or the icy cold, Aphex Twin-styled Crimson Lung take center stage and you real-



MORTIIS THE GRUDGE FARACHE

Though tempting, it s difficult to label Norway s Mortiis a sell-out or one simple reason: he s never actually sold anything. After ditching black metal s mightiest band, Emperor, in 1991, he went on to explore his own dark, twisted, and fairly boring creativity, which included a professed love for Enigma and several synthdominated releases that, honestly, no one listened to. Now he s

back with a full band that's actually (gasp!) playing like a real band, with guitars and tempos and shit like that. Unfortunately, the band they re playing like is Nine Inch Nails, and THE GRUDGE (which is billed as an electro-industrial epic) sounds as though it could have been written and discarded by Trent Reznor after fucking Courtney Love 10 years ago. The remedial programmed beats, guitars so weak most Republicans wouldn't be offended. Christ! I'm a metalhead! I'don't dance! Get this shit outta here!



MOURNING SEPTEMBER A MAN CAN CHANGE HIS STARS FLOODGATE RECORDS

Houston, we have reached a breaking point. The glut of music of this variety has expanded so far into the culture that you cannot escape it, no matter how hard you try. Mourning September can lay, no question about it. The question remains if what they are doing evokes any real feeling. Obviously, I can only speak for myself, but when listening to their debut full-length, it just sounds

If this band were standing on their own in a sea of bands that have the verv whole Further Seems Forever rock sound, they might just peek their heads above water...but not by much

-Ray Harkins



MYSTIC CHORDS OF MEMORY

ROUGH TRADE

Mystic Chords of Memory is comprised of former guitarist from Beachwood Sparks Christopher Gunst. The band takes their name from Abraham Lincoln s first inaugural address, which Gunst found as a poignant and fascinating way to describe music. The sound of their album goes along the lines of modern-day hippies. They play a mellow, earthy rock, with multiple instruments, including harps

and organs. Mystic Chords of Memory are from Santa Cruz, and this is a hippie-like album full of serenity

-Jennifer Moncayo



NO COMPLY WITH WINDMILLS TURNING WRONG DIRECTIONS DECK CHEESE

They may be upping the profundity stakes with their album title, naming your band after a certain skate trick is rather inevitably going to see you lumped into the whole skate-punk scene and all the teenage lyricism that goes along with which isn t too bad. After all, the band specialise in galloping,

high-energy melodic punk with a roasting brass section, and I can t think of much better to skate to on a sun-soaked summer afternoon especially when said band contain the fiery talents of Miss Kelly, a girl harnessing one of the best female vocals in punk rock today (definitely up there with Tsunami Bomb s Agent M, but with maybe a bit more pissed-off attitude). Yeah, I can see ya smilin! Sounds good, doesn t it? Then get this!

-Mathew Hocking



NORMAL LIKE YOU THE WORST OF MANY FLAWS SELF-RELEASED

Normal like You is just awful. Hanson meets Linkin Park. This is a five-song EP that is five songs too long. Their bio stresses how successful they are on mp3.com s San Francisco region so watch out!...I guess. Does mp3.com really mean anything? Who cares? Normal like You's music is so boring and uncre

ative, and yet for some reason lots of people have apparently downloaded it (and hopefully deleted it). And now, because of them, I m sitting here being tortured by this wall of doldrums and bland pop. (Then again, I have nothing better to do.)



NO SUBSTANCE TEACH KIDS TO HATE

Ha ha, this is awesome! Not in a polished, musically proficient way, but in an inexperienced, totally DIY, give-it-all-you ve-got punk rock kinda way. From the time-consuming cut n paste layout to the hand-scrawled label logo to the cool little rambling message about the band and this recording in the sleeve (This artwork is really getting stressful I have to be at Ben's house in a couple of hours to

get it all scanned in and finalised. Since when was punk rock supposed to feel like homework?), this record oozes a true do-it-yourself attitude. Musically, there are no surprises, bashing out thoroughly basic, raspy-throated punk that, okay, you wouldn't go out of your way to find; but after soaking up the passion behind the whole package, you can't help but fall in love with them. They personally asked me to include their e-mail in a hand-written note, so here it is:

-Mathew Hocking

www.skratchmagazine.com

i want them to bring back the 8-track.



THE SECOND HAND STOPPED INDIANOLA

A big fuss is being made about this being Indianola's most-anticipated and -requested new release in some time. For the life of me, I cannot figure out what the appeal is. This sounds identical to any screamo/metalcore-lite band currently annoying me. There s nothing ew or original on THE SECOND HAND STOPPED. Fans of Boys Night Out, From Autumn to Ashes, Alexisonfire, Norma Jean, and Eighteen Visions (should I go on?) will probably drop a load or kickbox or whatever to these

10 songs, but I m left feeling generally ambivalent towards this disc. I like the full-on death sections, but when they kick back into wimp-core, they just lose it for me. If it was all death (or all wimpy), hey, I m there, but this is a band with a severe identity crisis



OSTINATO LEFT TOO FAR BEHIND

EXILE ON MAINSTREAM RECORDS

The debut full-length CD from this Arlington, VA-based prog-rock trio is a sonic adventure into an intricate world of the band s own making. With slow, plodding development, Ostinato s songs build to a level of complication and exhilaration that few bands can match. The fact that Ostinato was signed by a German label gives this band a definite edge in a business where an American label would pressure the band to put

out a pop tune once in a while. The Germans thrive on complex orchestral-type tunes with pretentious choral work (much like Wagnerian opera). The sheer quantity of noise that this trio of musicians packs into a song is amazing. This album may not appeal to pop/punk enthusiasts. but for those who enjoy Coheed and Cambria, Pink Floyd, and Radiohead, this is a godsend



SELE-TITLED GREY FLIGHT RECORDS

The debut EP from this Illinois-based stoner trio is an instrumental gem that dredges up memories of Rush and Black Sabbath in their salad days. The only real problem with the four catchy tunes on this ear-splitting retro romp is the lack of a Geddy Lee or an Ozzy to give these songs some substance. A band can come up with all the great rock riffs in the world, and unless it can meet the competence level of

Alvin Lee or Jeff Beck, there is no way it can pull off a purely instrumental set. What we re left with here is three wasted guys playing some great rock in roll in a basement somewhere, just waiting for a lead singer to show up.



THE PAPER CHAMPIONS WEEKEND OF COMPROMISE REASON Y RECORDS

In this debut release from The Paper Champions, the listener is struck with many trite tunes that you can hear from just about any band of the emo-rock genre today. They don't really break any new ground, and hardly any of it is memorable. Not to rip on these guys, but I truthfully found nothing redeeming in the time I spent listening to this record. I suppose if you like Thursday and The Starting Line that you

might be into this, but I wouldn t recommend it.

-Hibb



NEW PAGAN LOVE SONG SCARLET SHAME RECORDS

This record plays out beautifully from beginning to end. Brill has written some fantastic indie-pop tunes with a few electronic touches scat-tered throughout. I gathered interesting lyrics and fun song structures for a surprisingly enjoyable listen. There s a lot of replay value here too, as none of the songs seem to become played out. I recommend this for fans of Her Space Holiday, The Shins, and The Fruit Bats.



PONIES IN THE SURF A DEMONSTRATION

EARLY MORNING LATE NIGHT

The first release from siblings Camille and Alexander McGregor is a soft and poignant slap in the face. With callous disregard for current trends and commercial markets, this Boston duo has crafted a seven-song disc of the music they believe their grandparents would have loved. The songs are candy-sweet, with soft acoustic guitar, the occasional bongo rhythm, and lyrics that sound as if they were lifted from early-60s pop charts. There is the quirky and bizarre here, with tracks such as Je T aime (which came from

their 10-year-old niece), More to Living (which was a 1966 folk spiritual), and Sweet and Low (which is their attempt to write a commercial jingle). The McGregors talent is obvious, their vision is endless, and this record is, well, both bizarre and cool

-DUG



PUNK ROCK IS YOUR FRIEND 5 KUNG FU RECORDS SAMPLER # 5 KUNG FU RECORDS

29 tracks, five videos for only \$3.98. That s such a good deal! This compilation is pretty good, too. Kung Fu has some really cool bands on their roster. There s some heavy metal tracks, punk-rock tracks, dance tracks; some new tracks, some old tracks, and some remixed tracks. There s comething for everyone and it's fun. And it's only \$3.98! Some of the bands included are Tsunami Bomb, No Use for a Name, Ozma, Stiff Little

Fingers, The Vandals, Adolescents, and Guttermouth so you know what you re getting into



RECESS SELF-RELEASED

Recess has climbed in a time-traveling machine and brought back with them a little Bad Finger meets a modish version of blues rock. This promo disc contains Recess EP STRIKE WHILE THE IRON IS HOT! and six never-before-released tracks. Part of me likes this disc ecause it is familiar. The group isn't moving the art form an inch, which means part of me hates it as a rip-off and idea-free junk.

But that s why I m an asshole. If you don't mind the time warp, you will love Recess. Recess a fine band with style. I have just heard it all before. I think that s the point.

-H. Barry Zimmerman



REMEMBERING NEVER
WOMEN AND CHILDREN DIE FIRST

Remembering Never is on a mission to sanctify the scene, and they we even gone so far to start by blaming themselves for the lack of hardcore purity in the genre today. The remedy, according to this Florida-based quintet, is to be as abrasive as necessary while espousing the virtues and morals of a band on the mend and quesoning the meaning of it all. Centered around riffs that churn, burn,

and pound with efficient aggression, this 10-track endeavor combines the dissonance of Poison the Well with the sheer brutality of bands like Norma Jean and Darkest Hour. Metalcore fans will rejoice over the indulgent twin-guitar pummeling, while those who enjoy music with a conscience will find vocalist Mean Pete s screamed sermons a welcome addition to the band s arsenal. Showing more concern than your average outfit, Remembering Never's newfound direction should find the band making fans and friends that crave socially-aware yet relentlessly musical savagery.

-Mike SOS



RENMINBI OLIVE JUICE MUSIC

Renminbi are a NY trio that artfully works a quiet-to-loud experimental indie rock vibe that may appeal to fans of Sonic Youth, Mogwai, or The Rum Diary. This EP has all the free-form flow of an avant-garde jazz record; from the moody electro tinged Electronika to the offbeat song structured Call & Response to the riot grll flavor (complete with layered vocals) of Chant Song . This is definitely not instant pleasure

but given a repeated listen or two this could grow on you faster than a stubborn pimple. Hey, don t take my word for it, see for yourself at renminbinyc.com

Jude Ruiz



RESILIENCE SOUND OF STRENGTH SOS RECORDS

Having shared a stage with punk giants like Agnostic Front, The Business, T.S.O.L., and The Casualties, Resilience are one five-piece combo that prove they can hold their own with the heavy hitters of punk. As classic as classic hard punk can get, Resilience kicks out some street punk and sing-along Oi! anthems for this, their sophomore-release. With all the yelling going on, SOUND OF STRENGTH

should have what it takes to get you worthless punks moshing in no time. resiliencepunx.org



THIS IS NOT WHAT YOU HAD PLANNED GREY FLIGHT RECORDS

A five-track EP, THIS IS NOT WHAT YOU HAD PLANNED is some vibrant emo, without compromising its ability to get a little mushy. Most tracks (such as A Brief Conversation and The Least Self Destructive Self Destructive Thing You Could Do) start as if they re yielding, and then swing into minor-chord electric guitars and percussion. But true

to emo, there are those moments of contemplation when it seems like the band just plopped themselves on a sofa. THIS IS NOT WHAT YOU HAD PLANNED may not be all you want or what you had planned but it's something to be made welcome

-Darren Ratner



ROCKSCAR

Coming from Seattle, RockScar is the sort of grunge-revival band that half of us hoped for and the other half wore extra garlic around their necks to stave off. In any case, this EP isn t all bad, with some elements of Nirvana and basic punk roots (la The Ramones) placed

-Hibb



IF YOU WALK BEFORE YOU CRAWL, YOU CRAWL BEFORE YOU DIE?AT A LOSS

Crusty metal at its most visceral is the handiwork of Rwake, a sextet from Arkansas that employ two lead singers (but not in the Linkin Park way). While sinister stoner riffs flow through the twin-guitar onslaught la Judas Priest back in the day), one singer tears a lung out with acreams of agony, while the other follows suit. They re armed with a sampler and a Moog for some texture. And texture is what you get

throughout this album, as Rwake evolve from the dark acoustic guitar intro of Sleep and Forget Forever to sludgy dissonance on Woodson Lateral with the greatest of ease. If you re looking for an album to slap you around some while blowing your mind, then Rwake s latest release is the one to get

-Mike SOS

i wrote better lyrics in third grade.



SOUTHERN LORD

Saint Vitus, along with Trouble and The Obsessed, were the seminal American doom acts, dutifully holding the torch passed down by the mighty Black Sabbath. The re-release of the band's eight-track metal opus is like receiving an early Christmas present for stoners everywhere. The churning yet subtle grooves found on V are without question some of today's stoner rockers main influence, and to hear the incendiary Wino in the early

years is a treat for all who worship heavy music. Laden with sludge and chock full of the sounds that have shaped metal music for over a decade, Southern Lord has done a fine job of bringing a band into the limelight and allowing an unsung musical group its just desserts

-Mike SOS



SASQUATCH SASQUATCH SMALL STONE

The debut release by this trio boasts a Leonard Nimoy sound clip from the cult sci-fi expose IN SEARCH OF, and from there Sasquatch kicks into high gear. Syrupy sweet Kyuss and Nebula and bottom-heavy like Fireball Ministry and Fu Manchu, this 10-track offering is long on heavy rock anthems like Knuckle Down and Dragonfly, whose guitars

chug with unabashed fury and whose rhythms are as groovy as a freshly-paved highway. Fighting the good rock in roll fight, Sasquatch's hard-rockin 70s feel and slight reprise of the psychedelic gel together masterfully, giving your head and heart alike bold thrusts of real rock swagger.

-Mike SOS



SCORPIONS UNBREAKABLE SANCTUARY

German metal stalwarts Scorpions have returned with a new album that finds the long-running outfit sounding as current as a band on its 35th year of existence can. UNBREAKABLE is billed as the band's return to the glorious metal sounds which yielded hits like Rock You Like a Hurricane and Blackout,

and while that sounds like an unrealistic goal, you can't deny how good vocalist Klaus Meine still sounds for a man in his early 60s, especially on the harder-edged numbers like the first single Love Em or Leave Em. The classic Scorps guitar stomp of master axemen Mathias Jabs and Rudolf Schenker is also prevalent here, as tracks such as the driving Borderline and fast-paced Blood Too Hot are the heaviest cuts the band has recorded in over a decade. Armed with new blood on bass and drums (Pawel Maciwoda and James Kottak, respectively), these Scorpions still possess the sting that made the group an inter-

-Mike SOS



SECOND AUDIO PROGRAM

leavily influenced by Linkin Park and even traces of Evanescence, Second Audio Program just could be the next big thing on MTV. The songs have depth to them, and while not to my liking, they do contain a certain appeal that I m sure fans of the alternative-rock genre rould enjoy. Check out to hear for yourself.



SIGNAL LOST CHILDREN OF THE WASTELAND PRANK

On the exceptional CHILDREN OF THE WASTELAND, Austin's Signal Lost undoubtedly prove they possess the entire package, a passionate, purposeful, mid-tempo hardcore punk coupled with meaningful, thought-provoking lyrics that question society (like these great thoughts from Identity Crisis: Why does it all have to be this way / Why does it all have to be the same / I don t wanna be a part of this / The fucking black sheep brigade;

and the visceral, defiant declaration: We don t want to hear you fucking preach (off Diatribe)). With wonderful female vocals, the band is kind of a female-fronted Pipedown. And oh, what vocals! They recall NY Rel-X s lovely Erikapowerful and tough, but also truly beautiful at times (as on the affecting, melancholy Deus Ex Machina, where Ashley's voice takes on a PJ Harvey likeness). Signal Lost is a talented, highly-relevant hardcore punk outfit.

-Janelle Jones



THE PRICE OF FAITH EMBRYO RECORDS

Six is a heavy metal band that reminds me of The Deftones or Korn or something like that...which I don't really dig but can still appreciate on some level. The first song on this album is really good, but after that it gets kind of stale and blah. You've heard it all before. It becomes so clich d that you can t take it seriously. But I do believe here s potential here! Heavy rock fans would dig them, I think.



SKINKRAWL DEMO

SkinKrawLs demo (dedicated to those who welcome suicidal death with open arms) presents three crazy, Kom-y, bass-heavy songs about death, suffering, and persecution gnashed and gnarled through shit-and-spit vocals of the guttural persuasion. These guys are pissed about some-thing most likely the fact that they sound like they re humping Slipknot's leg. But, like most young metal bands, an extra guitarist (and a working

Website) would really help push their neo-nu-metal sound to the glorious extreme.



SLIM CESSNAS AUTO CLUB BLOUDY TENENT TRUTH & PEACE ALTERNATIVE TENTACLES

Choosing a pre- 60s country sound more like Hank Williams than anything in FM country today, Slim Cessna offers a refreshing take on Americana. The sound is big and eerie, like the open country at night and a blend of Johnny Cash and Nick Cave. www.Alternative Tentacles.com

-Tom Tearaway Schulte



WE ARE ALL SLUTS OF TRUST CHEMIKAL UNDERGROUND RECORDS

......

Glasgow's Sluts of Trust, John McFarlane and Anthony O Donnel, do way more than garage rock. Stylistically, the duo is hitting a lot of points, such as Firehose on That's Right...That Cat's Right, Andy Summers's weirdo songs on Tighter than the Night, and Oingo Boingo on, The continuing struggle between the Dirty and the Smooth starring Admiral Flannel and the Duke of Blag . This is an addictive disc. There is so much energy.

-H. Barry Zimmerman



wannabe reviewer: Jasten

DESCRIPTION OF HOW I EAT: Marcobiotics...Madonna made me do it. WHAT I CAN DO WITH MY MOUTH: I Make you and I better friends. I TRY TO ALWAYS: Steal something good after every one night stand.





TRANS UNIVERSAL WORLDWIDE HEADCHANGE RECORDS

Shave is trying too hard to be different and innovative. The band has made themselves a hodgepodge of styles that makes it hard to take them seri-ously. At times, the band sounds like an eclectic space-rock band. Then, it resembles a jam band or groove rock band. The best way to describe Shave is an experimental jam band. Unfortunately, Shave s constant expermentation turned me off and made it hard to take this album seriously.

-Dane Jackson



SO FAR AWAY GALE FORCE RECORDS

This Hollywood quartet borrows from Screeching Weasel, Offspring, and Bouncing Souls to round out their sound. Mastered by East Bay Ray (The Dead Kennedys) many of these punk tunes possess a cerain melodic pop quality that may not appeal to some of you punks out there

-Jude Ruiz



STARWOOD IF IT AIN T BROKE, BREAK IT! METAL BLADE

If you re a fan of Cheap Trick, KISS, or any other pre- 80s rock ensemble, Starwood might be just the nostalgia you need. IF IT AIN T BROKE, BREAK IT! carries some of that 70s ass-kicker mentality. It's a modern look at that blue-iean, dark-shades enthusiasm that was all the rage in that decade. Even lead vocalist Lizzy sounds like Iron Maiden's Bruce Dickinson in some spots. Maiden rules...and so does Starwood



UNLIMITED CANDLELIGHT

Susperia, once a predominant black-metal band, has all but shed that label on their latest release, UNLIMITED. Forsaking the darker, more European sound for a solid slab of Bay Area thrash metal la Testament c. 1990, they have made an album sure to piss off longtime fans but also crack open a whole new listenership. Susperia have picked a good time period and genre to rebuild its sound around.

www.skratchmagazine.com

when a cd is great, i get all giggly gay.



TERROR
ONE WITH THE UNDERDOGS TRUSTKILL

error is a Los Angeles-based hardcore troupe whose excruciatingly brutal 13-track debut showcases an old-school mentality that so many of today's bands completely miss. Whether it's through the beefy guitar breakdowns found on such pit anthems as Alive or the rapid-fire rhythms and seething screams highlighted on Spit My Rage, Terror is always on point, giving the listener a defin-

itive mainline to aggression. As an added bonus, some of the most familiar voices in hardcore (Jamey Jasta, Lord Ezac, and Freddy Madball) are here to lend support to the cause, laying down some complimentary rage in support of the band that has toured with everyone from Sick of it All to Unearth. Reminiscent of the NYHC of the early to mid 90s with a sprin-kle of Slayer-esque staccato mayhem and Sepultura's CHAOS AD style headbanging, this quintet have released an album that hardcore kids worldwide will be proud to crank and

-Mike SOS



TEXAS THIEVES KILLER ON CRAIG S LIST DR. STRANGE RECORDS

Here is another first-rate release from the good Dr. Strange. This is the second full-length album from the Texas Thieves, a shredding the second full-length album from the lexas Thieves, a shredding four-piece consisting of hard-drinking, harder skateboarding, punk aficionados from San Francisco CA. KILLER ON CRAIG S LIST is a salvo of intense tunes that is very hardcore in nature, with ampedup, bluesy bass lines, on the spot drum work, and vocals reminis-

cent of Clif Hanger (The Freeze) and/or Casey Royer (D.I.) Fans of bands such as D.I., Aggression, and The Freeze will definitely get off on this one. If you appreciate fast, fun, aggressive, drunken, skate-minded, pit-inspiring madness that is still tight, pick up on the Texas Thieves. The only problem with this CD is that it is over much to quickly. Its total playtime clocks in at only seventeen minutes and fifty-four seconds. www.drstrange.com www.texasthieves.com

-Marcus Solomon



THE ADICTS
ROLLERCOASTER SOS RECORDS

The clown princes of rough-edged mirth and creative joviality have crafted the band's seventh wonderful, full-length release. ROLLER-COASTER is perhaps the finest collection of songs since the first Adicts album, SONGS OF PRAISE, which was released way back in 1981. Often, the music on this CD noticeably slower and at times capes from the vague realm known as punk rock, but it still retains

the strong, uplifting spirit that always defines The Adicts experience. Almost every song is written with its crux being the live, audience sing-along. The result being a somewhat transcendent experience wherein the listener can almost hear every other Adicts fan harmonize with the gleeful Monkey and his musical droogs. This is another album where the songs get stuck in your mind for weeks, but you won t mind one bit. Come ride the ROLLERCOAST-

-Marcus Solomon



SEX OBJECTS
BYO RECORDS

Another SKRATCH reviewer gave this collection of songs a good review but also described the overall product as tranquil. I agree that that SEX OBJECTS is worthy of your hard-eamed (non-Republican) dollar but tranquil? Not so tighter, cleaner, with a couple of relatively slower tunes, but definitely not tranquil. The Briefs belt out more of its signature convul-sive, new-wave influenced, aggro-quirk. It has both intelligence and

absolutely insipid stupidity presented in their distinctively unique manner that has inspired many pogo-saturated stam-pits. Starting off with a very catchy, humorous middle finger to the Bush administration's retarded color-coded Terrorism Alert System with Orange Alert, and ending with e superbly silly Lifestyles of the Truly Lazy. www.byorecords.com

-Marcus Solomon



THE COACH AND FOUR UNLIMITED SYMMETRY MAKESHIFT MUSIC

really don t like this band, but you might. For fans of Q and Not U and other post-punk/indie rock/raw DC-sounding bands. www.the-

-tChow



THE ERGS! DORKROCKCORKROD WHOAH OH RECORDS

Unfortunately for The Ergs!, this album is all over the place. It goes from Descendents-influenced pop-punk about love to distortion-laden guitar noise and ridiculous thrash. Luckily, 10 of the 15 songs on this album are of pop-punk love-song persuasion. If it were up to me, I d take the remaining songs off this disc, because they really mess with the flow and don't do any justice to this band's talent. What sets these guys apart from other bands influenced by Descendents is that they don't sound like total rip-offs. While the whole love

and heartbreak thing is slightly played out, The Ergs! do a good job of making it interesting. Another cool thing about this band is there drummer is also the lead singer. That doesn t happen often.



THE ESOTERIC BLACK NOISE

Released on Brad Logan's (F-Minus) record label and featuring Cory White of Reggie and the Full Effect and the ex-drummer of Today Is the Day, you d expect The Esoteric's 1336 to be something special. Well, almost. We get four songs of cool-sounding metalcore with a little ambince, a ton of possessed screaming, and enough ebb/flow riffs to last a

lifetime. It's cool to hear this stuff done with a bit of thought put into it. This ain t so much the radical change-up, short-attention-span core that is constantly smothering the genre; instead there s room to breathe here, giving the songs much more impact.

-Jason Schreurs



wannabe reviewer: Tom Schulte

DESCRIPTION OF HOW I EAT: Like a good Trencherman. WHAT I CAN DO WITH MY MOUTH: Masticate. I TRY TO ALWAYS: Act first.





HE BOMBSHELLS THE BOMBSHELLS

The Bombshells are playing a role. They have cast themselves into the Iggy Pop/Stooges vein of rock n roll. A lot of cats venture down this avenue, and most of them make jackasses out of themselves. The Bombshells make believable rock. Like I say, The Bombshells are committed to their roles. Lead singer Miguel Hell is full-blown playing the part and he loves it, you can tell. He is great at the mic.

Like The Ramones, The Bombshells songs are short on lyrics and guitar solos. The Bombshells are patriots for a certain kind of religion. Like the fire-eaters in the freak shows of the night, they re just keeping an art form alive. All hail the Michigan rock straight out of the garage and into infinity. Amen.

-H. Barry Zimmerman



THE BONELESS CHILDREN FOUNDATION THE BONELESS CHILDREN FOUNDATION SELF-RELEASED

The Boneless Children Foundation are this quirky rock band who aren t very good. The singer sounds a lot like Jack White, but the lyrics are kind of lame, and the music is just slow popish blah. They are from San Francisco, and I m assuming they must put on a better live show than they were able to put on record. Their bio menions performances at certain cabarets around town. But based on

this album, avoid them



HOME FOR AN ISLAND SOME

The Exit play elegant punk that hearkens back to the early days of U2, The Police, and The Clash. Dreamy at times yet strikingly attentive (especially the rhythm section), HOME FOR AN ISLAND contains reggae-rock vibes with the quiet disobedience of punk stirring about, making the listening experience much more esoteric than, say, a Sublime or 311 record. Making smart, detailed

rock is not easy, yet The Exit use good blueprints and execute its blend of dub, rock, and island beats with grace and assertiveness. If you yearn for something headier than another bleached-haired punk-rock band that sings without conviction, check out The

-Mike SOS



THE FIRST STEP OPEN HEARTS AND CLEAR MINDS AM RECORDS

Someone has to represent the North Carolina hardcore scene, so why not these guys? This album is solid in many ways, but if you squint your eyes really hard, it almost sounds like what will happen when pop-punk meets hardcore. The vocals are mean and pleasing. They seem frantic at times when trying to keep up with a very fast rhythm section, but it all comes togeth-

er nicely for a solid sound that is appropriate for breaking traffic laws or suckerpunching frat boys.

-Thomas Murray





PARCOM ROCKS!

INCREASE YOUR BAND'S PRESENCE OR OTHER RUSINESS & PERSONAL SITES ON THE WEB WITH PARCOM'S FEATURE-RICH & HIGHLY AFFORDABLE WEB HOSTING PACKAGES!

FULL WEB HOSTING SERVICES Starting at \$3.95 a month!

Domain Registrations Unlimited Email . Unlimited Bandwidth Microsoft® FrontPage® Server Extensions Packed with so many great features - too many to list here! Check it out yourself at:

http://www.parcom.net

(206) 686-4WEB DON'T DELAY, SIGN UP TODAY!!! MENTION THIS AD & GET A FREE MONTH



HE FREEZE FREAK SHOW / CRAWLING BLIND DR. STRANGE RECORDS

Happily riding the razor's edge between old school punk and the first wave of hardcore. Boston's The Freeze escapes from detox and the confines of time with two shredding re-released albums on one CD. Both FREAK SHOW and CRAWLING BLIND are brilliant, artistic testaments to vocalist Clif Hanger's slow process of self-destruction. All 31 songs on this collection are high quality, hard-hitting, and contagious. FREAK

SHOW was originally minted in 1996 and is considered by many (including clif) to be the best from this band. CRAWLING BLIND was first crafted in 1994 on Germany's Lost and Found label, but it was virtually impossible to find in the U.S. www.drstrange.com

-Marcus Solomon



THE FUTUREHEADS THE FUTUREHEADS

Emerging from the fast-growing North East indie-punk scene, The Futureheads all aged between 18 and 21 are a head-spinning aural mind spasm, to put it bluntly. A multifaceted mish-mash of dizzyng, shambolic harmonies, choppy guitar jerks, and abstract lyricism delivered with a manic, twitching, compulsive expressionism that pro-pels their thorny art-rock racket with an urgent, guitar-grinding thrust.

Their vocals being delivered with broad Tyne & Wear accents intact adds immeasurable weight and character to tracks like Robot , where its dizzying call-and-response chants from all four members gets you bopping your head from side to side, uncontrollably oooing, ahhing, and singing along. Well, what are you waiting for? Go get!



THE GOOD LIFE ALBUM OF THE YEAR SADDLE CREEK

Personally, anything that is led by Tim Kasher's raw drawl is a winner. And where there is his voice, there is his songwriting genius. It s not Cursive it's something much, much more. More folk, more toneddown, less attitude and anger, and more satirical wit, more catchy hooks, and less guitar-driven, The Good Life is everything that Cursive isn t and for good reason. Kasher lets out in TGL what he

can t in Cursive. What started out as his solo side-project has now grown into a full-fledged and singular band. Each release from The Good Life has been so different from the last, from his first album, NOVENA ON A NOCTURN, to his newest EP, LOVERS NEED LAWYERS. All of the best traits from each of the band's releases come together in ALBUM OF THE YEAR (pretentiously- but rightfully-titled). I love it, and so should you. www.saddle-creek.com



THE GREAT DECEIVER TERRA INCOGNITO PEACEVILLE

The Great Deceiver is an extreme hardcore/metal rock band from Sweden. They call themselves a melodic metal band, but it seems more accurate to add hardcore. The vocals are a low growling hardcore scream, which maintain through the chorus, accompanied by backup vocals that could be considered melodic in comparison to the vocals. The Great Deceiver deliver a rough dose of anger with their second album,

TERRA INCOGNITO. This is definitely an album for lovers of heavy metal and hardcore.

-Jennifer Moncavo



THE HALF EMPTIES

ROGUE RECORDS

Rising out of the Arizona heat, The Half Empties cool you off with a refreshing dose of punk rock with anthemic vocals and riffs. Drug of a Nation starts the CD off on a great foot, as it is full of fun, great guitar riffs, and awesome vocals. The vocals have a raspy quality to them while still being able to sing and maintain melody. The Half Empties album was produced and recorded by Chip Hanna, former drummer

of U.S. Bombs and drummer of One Man Army. Coincidentally, The Half Empties sound is comparable to One Man Army, except for the vocals

-Jennifer Moncavo



THE HELLBOYS CHA CHA WITH THE HELLBOYS THE HELLBOYS

The Hellboys is an amorphous, protean group and somewhat of a prog-rock collective. The central figure is Tom Redmond. Redmond is part of the sound-alike triumvirate that also includes Lou Reed and Larry McMurtry. On this album are Tony Levin, Jerry Marota, Robert Fripp, The California Guitar Trio, and more. The album is a wonderful blend of shocking sounds, unexpected melody, and quirky lyrics.

-Tom Tearaway Schulte



THE JE NE SAIS QUOI SECRET LANGUAGE EP COALITION RECORDS

don t know what it is about The Je Ne Sais Quoi, but they make me think that indie dance hipsters can join hand with the punks. They have the signature female keyboardist, Josie O. Charlie M. offers his stoic, cutting vocals. Their spastic, funky bass lines thrown in with the steady drumbeats is as natural and godly as peanut butter and jelly (or do I just have the late-night munchies?). These four from Sweden

are kicking off their non-stop dance party pretty well (and non-stop dance party is synonymous with super music career).

-Mabel Lam

close-minded people are morons.



THE MANHATTAN PROJECT
THE SOUNDS OF VINDICATION FORSAKEN RECORDS

The Manhattan Project is a collection of strapping young men who have decided to make some intense metalcore la Hatebreed and Metallica. These men create some interesting tunes, with certain dance breakdowns and an intensity rivaled only by the heaviest of hardcore bands. For fans of Adamantium nd Welcome to Your Life.

-Hibb



THE NADS BACKASSWARDS DOLLAR RECORD RECORDS

With a band name and CD title like these (not to mention MAD MAGAZINE-inspired artwork), I was expecting some stupid-ass, cheesy, funny pop-punk shit. Luckily, The Nads are much more than meets the eye. On BACKASSWARDS, this San Francisco band (who ve been together for eight years)

unleash very pleasing dirty, raw, gritty, and tough rock n roll/proto-punk, which harks back to greats like The Stooges and Rocket from the Tombs, as well as the later rock n roll-drenched punk of The Dead Boys. No posturing here, just sweat-soaked, bare-bones rock. I don t know how old these guys are now (their Website says something about The Nads family tree going back about 20 years, and there s a subsequent declaration of Oh my god we re old!), but they certainly got two-thirds of the YOUNG LOUD AND SNOTTY credo covered...which is more than most bands can say.

-Janelle Jones



THE NECESSARY FORESAKEN RECORDS

Nothing annovs me more than bands with blatant signs of arrogance, and The Necessary have this in spades. Between their band name, album title, and the lyrics of the album s opener, Captivated (We think you should be captivated / By every word and melody), I couldn't help but scoff at THIS IS

US before I had even pressed play. Even more disturbing was that after I listened to each track, this arrogance turned out to be completely nwarranted, as The Necessary are nothing more than a third-rate Taking Back Sunday this being extremely ironic, considering that Taking Back Sunday is essentially just a second-rate version of a handful of bands with actual talent. By ny fuzzy math, this makes The Necessary somewhere along the lines of being six times removed of a quality band. I may not be the smartest man around, but I don t ike those odds.

-Matthew Siblo



THE ONCE OVER TWICE SPECIAL MOMENTS TO DETONATE THEMSELVES IN AT THE DEEP END

Writing my batch of reviews has proved frustratingly difficult this month not because of any computer-related problems or because I ve run out of caffeine and have had to type this through swollen, red eyes to meet the deadline, but for the simple reason that this insanely brilliant band have taken complete control of my stereo and refuse to leave until something as aggressively catchy, fast, and intelligently-written in the world of Bluetip-

esque post-hardcore arrives and successfully fights them in a sword-thrashing duel for their lofty throne. So I guess that means I m buying a new stereo, then? Don t say I didn t warn you

-Mathew Hocking



THE ORANGES BAND TWO THOUSANDS MORPHIUS RECORDS

With a whole lot of attitude going on, TWO THOUSANDS is a concoction of tracks from the band s first two Morphius releases: THE FIVE DOLLARS EP and 900 MILES OF FUCKING HELL. If you ve never had a taste of those two albums, this is a great way to hear the group's gnarly, Quentin Tarantino-esque approach to indie rock. There's a macho edge to it. When a

track like Nextstopexjock starts to play, the vocals come across distorted, the drums are jumpy, and the guitars kick hard. TWO THOUSANDS is a good album, and its strut eemed well worth the listen

-Darren Ratner



THE PARTISANS IDIOT NATION DR. STRANGE RECORDS

Originally formed in the summer of 1979, The Partisans return with its best ever release. A considerable quantity of the immortal spirit of the late Joe Strummer manifests in the music, lyrics, passion, and delivery in this 11-song masterpiece. IDIOT NATION is one of the best punk rock

albums of all time! Damn! Sometimes it sounds so much like the late 70s Clash, that you will wonder if Mr. Strummer had another secret side project that was a bit grittier but every bit as relevant. The primarily midtempo and always inspiring music is also reminiscent of 999, The Buzzcocks, and even has a hint of early Social Distortion. A Partisan is a resistance fighter. Make this CD the soundtrack to your own battle in this current IDIOT NATION named the U.S.A. We don't want your cause / We don't want your wars! www.drstrange.com

-Marcus Solomon



THE PAYBACKS HARDER AND HARDER GET HIP RECORDINGS

Detroit s legendary Wendy Case (Ten High) continues to burn bright in the neo-garage constellation. Some of the hard-driving songs further her projected persona of hard drinking and hard sex (e.g., Can You Drive, Scotch Love). To paraphrase Abraham Lincoln in regards Gen. Ulysses Grant, find out what she is drinking and send a case of that to all the other ladies

leading garage punk rock n roll bands, because this album swings as well as it rocks. A lot of that swing is undoubtedly due to the presence of the rhythm section from The Hentchmen (i.e., bassist John Johnny Volare Szymanski and drummer Mike Audi Latulippe), www.gethip.com

-Tom Tearaway Schulte



THE RAINLIGHT NOTHING SAYS I LOVE YOU LIKE MURDER SELF-RELEASED

Never forget the adage, Don't judge a book by its cover, because it's all too true. This CD came in all its home-PCburned glory, complete with a title referencing murder and love. Now, normally an underproduced package with an over-the-top name would bring to mind a few loud, crusty kids in a basement.

In reality, The Rainlight are a few indie kids apparently inhabiting their own little world where effort equals ability. It is clear that they take this very seriously and did put a lot of time, planning, and heart into this EP. Bravo for trying, but I doubt that random assaults of screaming and run-of-the-mill indie rock will catapult them from self-release world.

-Erika Owens



BOOGIE WOOGIE RUMBLE PRO-VEL RECORDS

The O Malley brothers Frankie and Patrick on guitar and Michael on bass along with drummer Doug James have put together a great five-song 10-minute shout-out disc. The guitar hook on track 3, Wired , is brilliant and followed me around for days. Track 4, D-Down, is a rocking instrumental which reminds me of The Replacements Seen Your Video. My vote

for video or hit single is closer Mental Wheelchair . That song s structure reminds me of The Plimsouls with more balls. The Safes are a tight outfit. BOOGIE WOOGIE RUMBLE is a kicking collection of songwriting prowess and instrumental mastery. This

-H. Barry Zimmerman



THE SIRENS GET HIP RECORDINGS

The ladies of Detroit quartet The Sirens dress the part, harmonize like The Shangri-Las, and rock out with a great selection of covers on this 12-track garage-rock album. We have here Gary Glitter, Suzi Quatro (Glycerine Queen), lke Turner (I m Blue), Roky Erickson (Don t Slander Me), and more delivered in a burst of fuzzed-out 70s glam energy. The singer is Muffy Kroha,

little sister to Dan Kroha (Gories, Demolition Doll Rods). Muffy has come quite a ways from teaching theatre to youths in Africa. Playing guitar is Melodylicious (Gore Gore Girls). www.gethip.com

-Tom Tearaway Schulte



THESE ARMS ARE SNAKES **OXENEERS** JADE TREE RECORDS

Seeing that their first EP was one of my favorite records of last year, one could expect the joy when my package arrived. At first listen, it seemed to be the usual story for most bands that release a great EP first: their full-length just lacks the kick that was present initially. Once you dig a bit deeper, though, things begin to make sense. While not as edgy, These Arms Are Snakes

are more concerned with creating a record that encompasses a certain vibe, rather than the inconsistent tendencies of their previous work. I am reminded of lnk and Dagger, Frodus, and other progressive punk acts that never quite hit the mainstream audience but developed such a cult following that it did not matter. Either way, These Arms Are Snakes push forward their artistic vision, and I, for one, am happy I am a

-Ray Harkins



THE SEX MANIACS MEAN AS HELL MANIC RIDE

These Yorkshire lunatics put forth a solid album that will break a few teeth loose from the gumline. Crunchy guitars and dirt-bag lyrics will have listeners abandoning all sense of personal hygiene while dancing around in their garages to songs like Four Big Dicks, Broken Down Clown, and Illegal Libido. Their sound is somewhere in between mean classic rock and

old punk

-Thomas Murray

www.skratchmagazine.com

i wrote better lyrics in thi<u>rd grade.</u>



THE SKULLS
NIGHT OF THE LIVING SKULLS
FINGER RECORDS

I hear The Skulls (who originally formed in 1977 and are undoubtedly one of THE greatest rock n roll-infused punk bands EVER) were voted BEST live band in Europe. After experiencing this CD/DVD, I don t wonder why. This awesome package includes a 42-minute, 16-song, simply blazing live set taped in L.A. (2003), PLUS a two-hour DVD with inter-

views, concert footage, the guys playing a nine-year-old s birthday party (!), etc. If you like The Skulls (and if you don t, there s something horribly wrong with you), get this release. Awesome band, live or in the studio. The only thing that could make this better is if Gold and Ruby Red was in their set. Oh, but now I m just being picky. Anyway, this release consists of furiously energetic, non-stop action. Thank god that by the time this issue comes out, they II have hit NYC and I II have seen this shit in personthough they DO end the record with The Randoms Let's Get Rid of New York. Whatever.

-Janelle Jones



THE SNAKE THE CROSS THE CROWN MANDER SALIS EQUAL VISION

Sometimes I wonder when I will finally just have my fill of falling in tove with new bands. I mean, there has to be some sort of limit, right? The Snake the Cross the Crown is weaseling its unit on my heart. MANDER SALIS is the band s first release from their new home Equal Vision, and it s sure to be a winner. There is a lot of variety to be found on the album some pop,

some alt, some country, some indie, some straight-up rock, and some easy listening. There is something for everybody, really. Somehow the band finds a way to claim all these sounds as their own and bring it together to form an identity of their own. www.thesnakethecrossthecrown.com

-tChow

Sol Sol

HANK

WO

d the

80108

si help us

copie

f a ton of

La of

pue

olip this ad



THE STRANGER S SIX THE INAUGURAL SELF-RELEASE

THE INAUGURAL is a very impressive debut. From the beginning of Pagan, lead singer Aaron Thompson s voice captivated me. At times he sounds like a mix between Misfits-era Glenn Danzig and Davey Havok, but mostly he just has a very definitive voice that will help his band distinguish themselves from the rest of the pack. The music is essentially rock music, but at times punk influences

shine through. The band even incorporates keyboards effectively on Ghost Town to set the mood of the song perfectly. Thematically, this is a darker album, and the feelings brought about by the lyrics are aided with voice effects and other production decisions. If you like AFI, Alkaline Trio, and bands of that vein, then The Stranger's Six would be right up your alley. Don t worry, The Stranger's Six isn t just a generic rip off of those two bands, just a great band with a bright future. So far, this is the best independent debut I ve heard this year.

-Dane Jackson



THE UPSIDEDOWN TRUST ELECTRICITY REVERB RECORDS

I love this band. I m going to marry them. They sound like The Dandy Warhols but with this Joy Division feeling. Just amazingly good. This is their debut album. They are from Portland, OR. I m going to move there and bring them chocolates and flowers, and we re going to have a big wedding, and you re all invited! I can t even believe this music is real. It s blowing my mind. Gloomy pop music at its best.



THE VACATION
THEY WERE THE SONS
FIERCE PANDA RECORDS

Nowadays it seems as if you don't ever actually have to get dirty in the garage to be believed as the second coming of Iggy. The Vacation (who have garnished high praise from the lead singer of Jet as his new favorite band (a fact which is very hard to not hold against them)) are the latest addition to the already crowded landscape of scruffy MC5-worshipping white boys, playing

raw rock n soul. While it's hard to not cry fraud on something so easily transparent, The Vacation praise their idols with enough gusto and enthusiasm to make it work. THEY WERE THE SONS certainly isn't the genuine article...but then again, what is these days, anyway?

-Matthew Siblo



THE VOTE
ALL THINGS CONSIDERED
VMS RECORDS

The Vote is really very good. I like the fact that it seems like The Vote is up for trying many kinds of music. Witness to Waste is piano with clever vocal parts. Freedom at Midnight is a wrecking ball of punkrocking hardcore. The Vote is more clever than rocking. This is a thinking band exercising brain power and rock power at the same time. ALL THINGS CONSIDERED is a dynamite rock album and

touches of mastery. A truly gifted band. My pick for hit single would be track 12, Get Up and Go. That song wails with balls and class. Everyone should have a copy of The Vote's ALL THINGS CONSIDERED everyone! It's that good.

-H. Barry Zimmerman

get some scissors, cut this out and get in touch!

FUCKWORK

unamerican.com • "quality rebellion at affordable prices" clip and send this ad plus \$1 for stickers + catalog: unamerican.com, po box 2137, ashaville nc 28802

pass this along to a friend:

FUCKWORK

unamerican.com • "quality rebellion at affordable prices" olip and send this ad plus \$1 for atlokers • oatalog: unamerican.com, po box 2137, asheville no 28802

pass this along to another friend:

FUCKWORK

unamerican.com • "quality rebellion at affordable prices" olip and send this ad plus \$1 for stickers • catalog: unamerican.com, po box 2137, sahaville nc 28802

pass this along to someone you barely know:

FUCKWORK

unamerican.com • "quality rebellion at affordable prices clip and send this ad plus \$1 for stickers • catalog: unamerican.com, po box 2137, asheville nc 28802

BUSH BELONGS BEHIND BARS, DEPOSE "KING" GEORGE,
SEPARATE CHURCH AND STATE and JESUS HAD AN AFRO

questions? email me at srini@unamerican.com

www.skratchmagazine.com

good music makes me all giggly gay.



Oh my, who doesn t love this band? You may own none of their albums, or maybe you don t even know who they are without me naming these songs Particle Man? Istanbul Was Once Constantinople? Birdcage in My Soul . Amazing, I know. And this new album falls short of nothing! They re quirky and catchy and huggable and silly and so sing-alongable. Their pop/rock sound, influenced by the harmonies of early-60s sunny rock

(which is so hot right now (The Thrills, etc.)), is so approachable and likeable, who can resist it? Laden with piano, carried by catchy pop harmonies and songs that are so clever, THE SPINE is just another must-own. Make your love for They Might Be Giants real and substantial by owning the new album.



THRESHOLD SUBSUBFACE INSIDEOUT

After recently sitting through their live DVD, it was cool to all of a sudden find the latest by blue-collar prog-metallers Threshold sitting on my desk. Expect smooth, pro-sounding prog rock similar to Dream Theatre, Fates Warning, and other such nerdy bands. It's that nerdiness that makes Threshold so endearing. Instead of the usual egodriven metal trappings, prog-metal bands like this simply celebrate

metal as the art form it is, obsessively creating teched-out epics that are circular around all metal as the art form it is, obsessively cleaning technology and are are disclosed and are the the edges. Sure, wimpy, geeky music it is, but if you can just sit back, relax, and let the warm sounds on SUBSURFACE envelop you, I can guarantee it will be just as enjoyable a ride as the latest extreme metal disc. But if synthesizers and singy vocals bother you, stay away.



HARAJUKU NO EMO KO DORK ROCK RECORDS

Tober are an NYC rock trio that offers up such infectious indierock/power-pop tunes that it's difficult to not like them. HARAJUKU NO EMO KO (a reference to the emo gals of Tokyo s fashion district) drops more pop culture references than you can keep up with (80s films, TV shows, grade-school crushes, and those fabulous

Members Only jackets). This six-song EP is driven by angular math rock, vintage synths, and witty lyrics. Weezer fans rejoice! canarypromo.com/tober



SELF-TITLED EP SELF-RELEASED

This hard-rocking quartet from Sheffield, England, is one of the hottest unsigned British bands around. With a retro sound that intentionally meshes elements of England's greatest rock acts (such as The Who, Led Zeppelin, and The Rolling Stones), Trap2 seem to be on the fast track to the top. Lead singer Michael Hughes belts out lyrics with the confidence and vocal range of Axl Rose, while the group rips through material that would make Guns N Roses proud. All three tunes were

catchy, well-produced numbers that echoed in my head long after I turned the stereo off.



REVOR DUNN S TRIO CONVULSANT SISTER PHANTOM OWL FISH IPECAC RECORDINGS

Trevor Dunn (Mr. Bungle, Fant mas) continues to muddy the confluence between composed jazz and art rock with a hard edge. Edgy melodies are punctuated with potent power chords on this instrumental album. Islands of free improvisation crop up regularly on this rich and fascinating disc. This trio of Dunn with Boston guitarist Mary Halvorson and Theory of Ruin percussionist Ches Smith presents an

album that reminds us why we started listening to independent music in the first place, as well as why we found we could supplant The Exploited with Sun Ra. www.trevordunn.n3.net -Tom Tearaway Schulte



SWORN ALLEGIANCE CENTURY MEDIA RECORDS

I'm not sure if this makes the guys in Unleashed cool or absolute dorks, but they put a song about LORD OF THE RINGS on their album. While the lyrics are kind of lame, the guitar and drum work is wesome. If you re familiar with Unleashed, then you know what to expect with this album. You II get your fair share of machine-gun drum-ming, double-bass, growling vocals, insane guitar riffs, and all the

Norse mythology you can handle. Plus, you Il get some devil shit and necrophilia thrown in for good measure. As far as death metal goes, Johnny has made it pretty easy to understand his lyrics; but after hearing. Only the Dead , I m not sure if that was such a good thing. This is an average album that true metalheads will be able to get into I just wasn t feeling it.



VARIOUS ARTISTS THE NAIL VOL. TWO TOOTH AND NAIL RECORDS

Thank Tooth and Nail Records for cranking out this comp of their best. Now that their best music has all been neatly consolidated into one CD, you poor kids don t have to give up your ramen and ketchup to hear songs from Underoath s or Further Seems Forever's latest releases. If you re not down for the cheerful perkiness of California (maybe they II replace Phantom Planet soon?) from performess or Camornia (triagoe tray in operations). Hawk Nelson, you liftind the hardcore aspects more pleasing. Just press play.

-Mabel Lam



BREEDING DISLOYALTY: CAMPFIRE SONGS FOR THE DISRUP-TIVE ELEMENT

HOUSEHOLD NAME

Once upon a time, Household Name Records was responsible for some of the earliest releases from some of the UKHC scene's bestloved bands, including Assert, Knuckledust, and the vastly underrated Medulla Nocte. Now, a few years on, the labels turned into a haven for punk rock, Oil, and ska acts (with even a new Hard Skin

album on the cards for the new year!). So, exemplifying exactly what Household Name is all about in 2004, this sampler is a 17-track selection of their current roster, with highlights including The Foamers, Captain Everything, and Lightyear's comedic, brass-fuelled hijinks, the upright bass-plucking escapades of The Peacocks, and the oddly-placed but welcome knuckle-crunching brutality of One Fine Day and John Holmes.



TVARIOUS ARTIST DEATH RATTLE & ROLL VOLUME ONE WONDERTAKER RECORDS

Comps usually suck, but DEATH RATTLE & ROLL is a really good comp disc because death is always a great subject matter. We re talking 30 tracks, and not a dud in the bunch. Some of my favorites are opening track R.I.P. RnR by The Hydromatics (who sound like Mountain with Greg Lake on lead vox) and 101 California by Ain t (who have the honky tonk punks like Lone Justice). Also, there are two live tracks from the great Fleshies. The title of this disc is a descriptive masterpiece.

DEATH RATTLE & ROLL is first a rock n roll disc; the theme of death is secondary...but the me makes it cool. Long live death and rock n roll.



THE ROUGH TRADE FIELD GUIDE TO MUSIC: VOLUME 1 ROUGH TRADE RECORDS

A collection of Rough Trade s most recent 7 s, this

field guide is an amazing opportunity for a broader audience to hear some of the label's overlooked or forgotten vinyl gems. Showcasing the B-sides first, The Fiery Furnace's Single Again and Art Burt's Bad Weekend are a testament to the power of the flip side; while

Hals Out Tonight and Eastern Lanes Take Me Lonely are my front-runners for the strongest singles. A fantastic and economically sound concept from the nice folks at Rough Trade. Here's hoping that other labels will follow suit.

-Matthew Siblo



UNSCENE PUNKTASTIC/SOREPOINT

t seemed inevitable, really: the most popular and best-loved pop-punk Website in the U.K. (www.punktastic.com) following up on recent tour promotion to start up a label and release a compilation featuring a few more of their favourite bands that have somehow slipped the radar of the big booking agents. However, nothing is shakier than the quality of our own melodic punk acts. Despite some awesome contributions from Appease,

3 Dbs Down, Phinius Gage, My Awesome Compilation, and The Killerest Expression, you find yourself skipping past too much uninspiring drudgery to get to them. That said, Punktastic s enthusiasm for promoting new music through their various exploits is more than commendable, and this is worth picking up, if only check out those newbies you II be reading about in the future

-Mathew Hocking



WHERE EAGLES DARE TO COME FROM NOWHERE

Adrenaline-rush old-school hardcore that unfortunately finds itself floundering in wimpy breakdowns from time to time. Not exactly the best way to keep the circle-pit dudes happy and sweating, but it does provide the impetus for mixing things up a bit. Lead screamer dude sounds a bit like Civ mixed with the guy from Modern Life Is War, so I m happy there. I ve tways liked those pre-pube chipmunk screams to a certain point, but they

do start to grate after awhile. The band cranks out the hardcore in a no-nonsense, gangbuster fashion, throwing out the background shouts in all the right places. Nothing to blow your mind here, but HxC fans will be kept content with TO COME FROM NOWHERE. newdayrising.org



ESTERDAYS RISING WHEN WE SPEAK, WE BREATHE EP FEARLESS RECORDS

To all those kiddies who are trying to keep themselves from going insane during Thursday's hiatus, all I have to say is: pick up WHEN WE SPEAK, WE BREATHE, from Yesterdays Rising. You might be craving for Thursday, but they re a worthy substitute that will hit the spot in the meantime if you're looking for melodic hardcore (which always sounded like an oxymoron to me). Rather than clashing horribly, their pas-

sionate furor injected with serene melodies creates a rather pleasant dissonance



YOUR TEAM RING N SERVICE OF THE VILLAIN PERHAPS TRANSPARENT RECORDINGS

Experimental is the perfect word to describe Your Team Ring s IN SERVICE OF THE VILLAIN. With blubbery bleeps, weirdo sweeps and a myriad of different instruments moving through this album, it s hard not to really enjoy it. A mix of genres also has a lot to do with the album's charm not just some mesh of untried rhythms and psychedelic pop. Folk, new age, and world also take the stage here. It s an appreciable effort and is as original as it is inspired

JACKSONVILLE'S UNSPONSORED

ALL PHOTOS BY ISAK SPOOR

JULIO GONZALEZ FRONT BOARDSLIDE

PLOME!

JACKSONVILLE UNSPONSURED

JULIO GONZALEZ FRONTSIDE ALUNTSLIDE

LOU TENANT BACKSIDE HEELFLIP

NANT EELFLIP

ZACH SMITH FRONTSIDE FLP

CHRIS THOM KICKFLIP BACK FIVE-0

KICK FLIP 5-C SIGNER 6

BIJIS II

JULIO GONZALEZ FRONTSIDE BLUNTSLIDI



FREE RECORDING Time For All Bands That Rehearse At:

RECORDS & RE

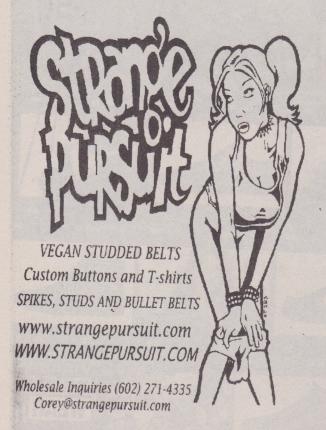
Contact Robert Trujillo (562) 773-5877 For Details...

ROOMS STARTING AT \$10hr.

www.truonerecords.com

Santa Fe Springs (562) 464-9456

Anaheim (714) 634-4678



Infraction Clothing Presents...

On Tour: September - October 2004

9-09 @ Broadway Joe's - Buffalo, NY 9-10 @ Flint Local 432 - Flint, MI

9-11 @ Luke's Barn - Toledo, OH 9-13 @ Clearwater Theater - Chicago, IL

9-14 @ 8th Note Cafe - Milwaukee, WI

9-16 @ House Show (website for details!)

-Milwaukee, WI 9-17 @ Rebels - Council Bluffs, IA

9-19 @ Bluebird Theater - Denver, CO 9-20 @ Main St. Theatre - Smithfield, UT

9-21 @ Starry Night - Provo, UT 9-23 @ Royal 8 Billiards - Madera, CA

9-24 @ The Aptos Club - Aptos, CA 9-26 @ Chasers - San Diego, CA 9-29 @ The Bean - Las Cruces, NM 9-30 @ Moontime Pizza - El Paso, TX

10-01 @ Earls II - Odessa, TX

10-02 @ Java Jazz - Spring, TX 10-03 @ Communion - San Antonio, TX

10-05 @ Flamingo Cantina - Austin, TX

10-06 @ Spanish Moon - Baton Rouge, LA

10-07 @ End Of The Line - Pensacola, FL

10-08 @ House Show - 2260 Prytania Circle

-Navarre, FL

-Navarre, FL
10-09 @ Little Reggies Show - Melbourne, FL
10-10 @ Club Pure - West Palm Beach, FL
10-11 @ Eddie C's - Gainesville, FL
10-12 @ Swayze's - Marrieta, GA
10-15 @ TBA - Toledo, OH
10-17 @ Four Seasons Internet Cafe - Canton, MI
10-07 to 10-17 w/ THE SOPHOMORE YEAR
More dates TRA soon!

More dates TBA soon!

www.bensinrock.com

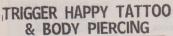














704 E. Whittier Blvd. La Habra, CA THTINK.COM

562*691*8925





ADVERTISE IN SKRATCH!!!

Get your tattoo or piercing studio in Skratch before our rates go up!!!!!

1x...

\$50

3X...

\$45

6x...

\$40

Call 714 639-5000

ADVERTISE IN SKRATCH!!!

Call to book your ad 714 639-5000

www.curlyandspike.com

No catch. No hassle. Ends 9.30,2004









Paramount and Ameraycan Recording

Pro tools HD, SSL, NEVE \$55/hr and up-experienced engineer included

Recent Clients: Audiovent, Trust Company, The Heptunes, John Mayer, Dirty Vegas, Something Corporate, New Found Glory, Pink, Flaming Lips, Jurassic 5

323 465-4000 · 818 760-8734

see photos and more at www.paramountrecording.com





New Rehearsal Studios In The South Bay!

Recording Studio Long Beach

562-427-1030

Call us for all your recording and

mastering needs.

Hourly rate \$25

Http://www.Teagers.us

Boors: 5 to 17pm Mon - Friday 17pm to 17pm Salardays 17pm to 18pm on Sanday

Tired Of That Same Old Boom With A Bad P.A.?

- · Bezznnabla Batas
- . Convenient location
- · Sterage Space Available
- · Clean, Spacious Rooms
- · Essy load-in and load-out
- · Friendly Staff



Give Us a Call Today!

High Quality CD/DVD Replication 1000 3 color Retail Ready CDs \$949.00 1000 Bulk Replicated 1 color CDs \$485.00 2500 5 color Replicated DVD-5s \$2,200.00

VOLUME DISK MANUFACTURING

Toll Free: (888) 591-Volume!

Producer, Engineer, Drummer: Derek O'Brien

Tracking Editing Mixing Mastering

See Web Site for Recording Credits

\$30-\$35 hr. w/ Engineer **64 TRK PRO TOOLS**



(323) 855-8731 www.dobsound.com

Apogee Avalon Neve Neumann AKG **DW Drums** Marshall

Glendale Ca 91205

SKATCH Classifieds

WANTED

GOT PUNKROCK TV? if you have a computer you do! Just log on to punkrocktelevision.comor accessphoenix.org Wednesday afternoon at 3:30pm(CST)(in Phoenix Ch. 98 Cox cablefor the latest featuring interviews with Face to Face, Ataris, DHC, No Use for a Name, plu videos, wakeboarding, skateboarding and more!

INTERNET PIRATE WANTED: TO INFILTRATE & DOMINATE THE EWB FOR KILLER INDIE LABEL. SOME PAY. EMAIL PJ@ACETATE.COM

INTERN WANTED - Music Industry PR firm seeks motivated interns. Silverlake based, flexible hours. Great opportunity: learn biz, make contacts. No pay - many perks.(323)667-1344; InternFlyPR@aol.com

RECORD COMPANY SEEKING IN HOUSE GRAPHICS PERSON PLEASE CALL 714-638-7090 FOR INFORMATION.

DELIVERY DRIVERS SKRATCH IS SEEKING DRIVERS FOR MONTHLY DISTRO FOR ALL AREAS. MUST HAVE RELIABLE CLEAN DRIVING RECORD, SEND ALL INQUIRIES TO DISTRIBUTION@SKRATCHMAGAZINE.COM

HELP WANTED CONT

SKRATCH WANTS YOU!!!

CRAPPY MAG NEEDS INTERNS TO HELP IN ALL ASPECTS OF PRODUCING A MONTHLY MAG. VAST MUSICAL KNOWLEDGE. PHONE AND

STUDENTS RECOMENDED.
EMAIL:PRESS@SKRATCH ATTN:PUNK ROCK GRUNT FOR

OC BASED COMPANY LOOKING FOR EXPERIENCED SILK SCREEN PRINTER. STARTING WAGE DEPENDS ON EXPERI-PHOTOSHOP AND ILLUSTRATOR IS A PLUS. FULL TIME POSITION AVAILABLE. PLEASE FAX RESUME TO (714) 638-RAWPWER@YAHOO.COM FOR MORE

BATTLE OF THE BANDS JUDGES NEEDED! MUST BE A RECORD LABEL OR PUBLICITY TYPE. VARIOUS WEST COAST SHOWS. EMAIL FOR MORE INFO BATTLE@SKRATCHMAGAZINE.COM

AD SALES PERSON WANT-

2 YEARS PRIOR SALES EXPERIENCE NEEDED. BMAIL RESUME AND COVER LETTER ATTN: AD SALES JOB TO: ARTICLES @ SKRATCHMAGAZINE.COM

HARDCORE PUNK GUI-SEEKS PRO PUNK BASSIST, DRUMMER, SINGER GREAT MATERI-AL(714)956-9189

MUSICIANS WANTED

PUNK BAND SEEKING EXPERI-ENCED DRUMMER. Influences: Ataris, Blink, Vandals, Offspring, No Use For A Name. From ages 14-16. willing to practice at least twice a week with your own transportation. Must be able to bring that that equipment if you have it. Live in Covina, azusa area. 2 hour practice minimum. If interested call Derrick at (62) 812-

FEMALE BASS PLAYER WANTED for established pop punk band in los angeles. must be thin & dedicated. We have rehearsal 3 times a week & tour. Also have cd, manager, & showcases. no drugs. call (213)793-3363 or email flameart13@hotmail.com\

FEMALE DRUMMER WANTED Must be road and studio ready. Between 18-30 years old, minimum three years drumming. Practice twice a week and play regular gigs for established all fernale rok band. Serrious inquiries only. contact Carol (909)653-3405 / Cahe 1 2 3 @ a o l . c o m

DRUMMER WANTED. simple and hard hitting. must be able to tour. influences: fugazi, pixies, nirvana. orange county hearsal. (714) 962-5922 or c a m p e f f e c t @ a o l . c o m

WANTED SINGER FOR BAND Don't care, male or female, old school, studio tour van, we have p.a. Call 909-609-0662 Or email cnr802001@yahoo.com

MUSICIANS WANTED CONT

Independent film company (Torrance, CA) casting male, 19-23, to play punk CA) Casting Manager, 1923, to piay burin band lead singer, sing on soundtrack. Shooting lateJune/July. M a t t (3 1 0) - 3 7 5 - 9 9 1 9 samuraichemist@aol.com Script online http://samuraichemist.tripod.com/scstudios/setup

FEMALE DRUMMER WANTED TO JOIN LOS ANGELES POWER POP BAND.. HIGH-PROFILE GIGS. NO DRUGS O D R I N K I N G . SALLYBAXGRRL@HOTMAIL.COM

1990 MAXIMA SE. 1 OWNER, V6, 3.0L, AT, AC, ALL PWR, SNRF, LITHR, CD, BOSE SPEAKERS, ABS, CC, TILT, REAR DEFROST, WELL MAINTAINED, RUNS WELL, .NU PARTS, \$2450 OBO (949)661-2536

RECORD PRODUCER SEEKINGPOP-PUNK

milktreeproductions2003@yahoo.c

DRUMMER WANTED for 4-piece punk band in Riverside, Ca. applicants must be 18+, have own drum set, reliable transportation and 2 years experience; previous band experience is a plus. Influences: Lagwagon, Antioch Arrow, Fenix TX, The Get Up Kids, Fugazi, Millencolin. Serious applications only, if you are interested

contact:expancakes@yahoo.com for udition

MUSICIANS WANTED CONT

FEMALE backup singer wanted to become permanent band member of power pop band in Los Angeles. Must be VERY athletic and ded icated. We have CD, manager, and label showcases. Must love purple. Lite bass playing (we can teach you). NO DRUGS OR DRINKING. Email: theweirdsisters@hotmail.com

BAND SEEKS BASSIST. Influences Deftons. Chevelle. Hoobastank, Stained. (949)650-

SKRATCH WANTS YOU!!! CRAPPY MAG NEEDS INTERNS TO HELP IN ALL ASPECTS OF PRODUCING A MONTHLY MAG. VAST MUSICAL KNOWLEDGE, PHONE AND COMPUTER EXPERIENCE IS HELPFUL, BUT

STUDENTS RECOMENDED. FMAIL 'PRESS@SKRATCHMAGAZINE.COM ATTN:PUNK ROCK GRUNT

AD SALES PERSON WANT-ED!

2 YEARS PRIOR SALES EXPERIENCE NEEDED. EMAIL RESUME AND COVER LETTER ATTN: AD SALES JOB To: ARTICLES@SKRATCHMAGAZINE.COM

STUDIO WE MAKE RECORDING EASY & AFFORDABLE

24 track digital recording 4 song demo -only \$200

909) 371-0493 • 714) 273-4967 (w)rockbottomstudio.com music@rockbottomstudio.com

~~~~~~~~ Lowest Prices Ever! Complete promo package

Just give us your master & CD label artwork, we'll do the rest. Black thermal or ink jet print direct on CD. Duplicated CDs are placed in Standard or Color Slim Line Jewel Cases.

Toll Free 1-800 - 330-7191

e-mail: info@FastDuplication.com 1230 N. Jefferson Street, Bldg B, Anaheim, CA 92807

\_\_\_\_\_\_



You are here...She is there The new album from The Sophomore Year

Coming October '04-



searchandrescuerecords.com



Leave Your Mark The debut LP from Bensin

In stores now!

Also Availables

SNR001 - The Chiodos Bros - The Heartless Control Everything

SNR002 - Greyfield - Soundtrack to the Summer SNR008 - Flitzen Minutes Fest - Remedial Math Rock SNRV001 - Mas / Modern Dance - St 7" split

Distributed by Lumberjack Distribution www.lumberjack.conline.com//(419) 726-3930

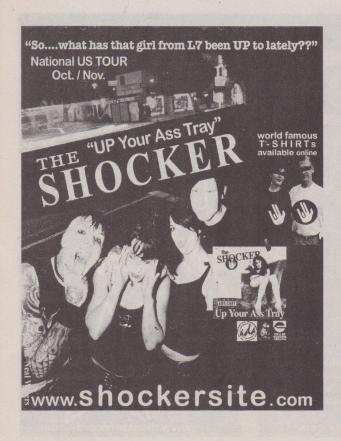


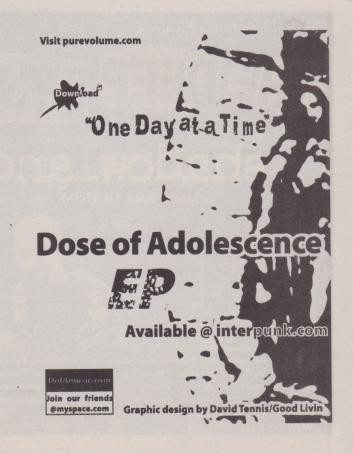


SKAPUNK-on-EDGE 103.9
m-th 9-10pm and Sundays 8-11pm
with your host Graven Moorehead
radio friendly
music

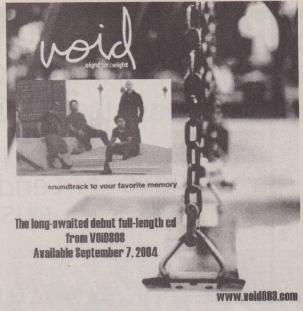
Pennywise rancio noex ramones descendent saficants
processors and the pendent saficants
processors and processors and processors are class.

BAD RELIGION.DEAD KENNEDY'S.SEX PISTOLS.THRICE.ANTIFLAG.YELLOWCARD.NERFHERDER.









### on rale at these locations...

Bionic Records - 3 locations (Cypress) 9549 Valley View St. 714 828-4225, (Fullerton) 2466 E. Chapman Ave. 714 526-1912, (Huntington Beach) 16101 Bolsa Chica St. 714 846-2585

Tower Records (Long Beach) 6310 E. PCH 562 598-5001, (Anaheim) 220 N. Beach Blvd. 714 995-6600, (Brea) 220 S. Brea Blvd 714 529-9996, (Costa Mesa) 1726 Superior Ave. 949 650-5122

Cdbaby.com

amazon.com.



- Ferret Music Proudly Presents

- Of Malice and the Magnum Heart-

On the road this September - November with Dillinger Escape Plan, Every Time I Die and Zao For More information on 'Of Malice and the Magnum Heart', tour dates, mereb and more visit FERRET MUSIC online at.

www.ferretstyle.com



www.northstarrockleon www.tripleerownreeous.com



Kitty Kat Dirt Nap
"I Am A Robot, I Am Talking Like A Robot, I Am A Robot"
Described as "...carebears with uzi's, declaring war on Weezer
island!" Kitty Kat DirtNap hail from Philadelphia. With Male &
Female melodies over infectious synth pop the Dirtnap will
have you singing and dancing along after first listen. \$10ppd.



also available:



Zolof The Rock & Roll Destroyer "S/T" (re-issue) Available now, the long awaited repress of the first Zolof Record featuring Anthony Green from Saosin & Circa Survive on Vocals. Power Pop in it's purest form! Male/Female Vocals! New Artwork! Brought to you by the fine folks at Law of Inertia and Wonkavision Records. \$10ppd.



THE STATE OF THE S

WONKAVISION MAGAZINE/RECORDS PO BOX 63680, Philly PA 19147
WONKAVISION info(at)wonkavisionmagazine(dot)com | www(at)wonkavisionmagazine(dot)com



### **RAMONES**













merchandisin

laser





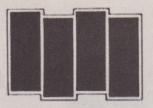






WE OFFER THE FINEST IN: T-SHIRTS, STICKERS, HATS, BEANIES, HOODED SWEATSHIRTS, AND MORE



















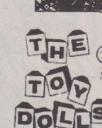












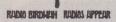














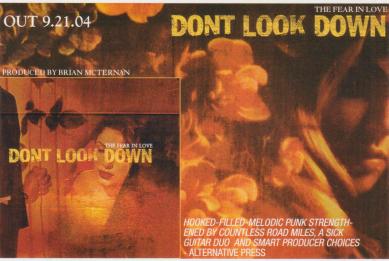




www.chasershirts.

ALSO AVAILABLE AT FINER RETAILERS. TO FIND A SHOP IN YOUR AREA, CALL (310)719-7004 x 100. You can also E-mail your orders TO: robert@bhcompany.com











### WIN FREE STUFF FROM NITRO!

WIN A FREE IPOD MINI, FENDER GUITAR, OR INTERFACE SURFBOARD! ENTER NOW AT WWW.NITRORECORDS.COM

WWW.THEFEARINLOVE.COM WWW.THISISTHESTART.COM WWW.AWILHELMSCREAM.COM

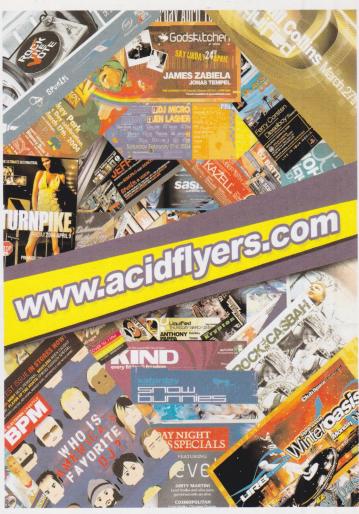


AFI: AFI a retrospective of afi songs from their first 5 albums. Includes rare tracks available for the first time on cd! OUT 11/2/04











### CDS ON SALE @ ALL 3 LOCATIONS



**DEVIL INSIDE** 



AGE OF SILENCE



**BULLETS AND OCTANE HOT WATER MUSIC** 





2466 E. CHAPMAN **FULLERTON** 

CONVERGE



**16101 BOLSA CHICA** HUNTINGTON BEACH



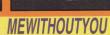
TSUNAMI BOMB



LILITU



SHADOWS FALL





NEW DESIGNS AVAILABLE NOW!







HORRIFYING NEW BUCKLES!











EVERYTHING YOU FIEND FOR AND MORE AVAILABLE AT: ELECTRIC CHAIR- PERMUTS REVENCE HOT TOPIC - RED ZONE- DR STRANGE RECORDS- SERIOUS CASHACHAGS- LITHIUM-PLUSH LIVING- CARBON-CLUTCH

PHONE 714-541-0813 RELONCLOTHING COM

FAX 14-953-7577

# UNKINOTE

BUSH VS. KERRY ON THE ISSUES
Think the Presidential candidates are the same?

### REPRODUCTIVE & WOMEN'S RIGHTS

**KEEPING ABORTION SAFE AND LEGAL** THE VIOLENCE AGAINST WOMEN ACT

RAISING THE NATIONAL MINIMUM WAGE PRIVATIZING SOCIAL SECURITY

### BREAKS FOR THE

ADDITIONAL TAX CUTS FOR CORPORATIONS TAX CUTS FOR PEOPLE MAKING OVER \$200,000

ORGANIZED PRAYER IN PUBLIC SCHOOL EDERAL FUNDING OF RELIGIOUS CHARITIES

**ENVIRONMENT** OIL DRILLING IN THE ARCTIC WILDLIFE REFUGE MANDATORY CLEAN AIR EMISSIONS STANDARDS

AMENDING THE US CONSTITUTION TO BAN GAY MARRIAGE CIVIL UNIONS FOR GAYS AND LESBIANS

A NATIONAL REVIEW OF DEATH PENALTY FAIRNESS

REQUIRING MANUFACTURERS TO HAVE SAFETY DEVICES ON ALL GUNS REQUIRING BACKGROUND CHECKS ON GUN SHOW PURCHASES

ADDITIONAL FUNDING FOR HIGHER EDUCATION. VOUCHERS TAKING AWAY FUNDING FROM PUBLIC SCHOOLS FOR PRIVATE & RELIGIOUS SCHOOLS

opposes: SUPPORTS

SUPPORTS SUPPORTS

SUPPORTS

**SUPPORTS OPPOSES** 

**SUPPORTS OPPOSES** 

**OPPOSES** 

UPPUSE UPPUSES

OPPOSES SUPPORTS

SUPPORTS SUPPORTS

UPPORTS DPPOSES

**OPPOSES** 

**OPPOSES** 

OPPOSE SUPPORTS

**OPPOSES SUPPORTS** 

SUPPORTS

SUPPORTS SUPPORTS

SUPPORTS

Ataris, Bad Religion, Blink 182, The Donnas, Foo <mark>Fighters, Go</mark>od Charlotte, Green Day, nistry, New Found Glory, No Doubt, NOFX, Operation Ivy, Pennywise, Rancid, Yellowcard

Against All Authority, Against Mel. A.K.A.'s. Alkaline Jrio: Ami-Flag. Authority Zero. Auto Plin On, Avail Bad As

Against All Authority, Against Mel. A.K.A.'s. Alkaline Jrio: Ami-Flag. Authority Zero. Auto Plin On, Avail Bad As

Bigwing. Bouncing Souls, Bracket: Casualties, Circle Jerks, Citizen Fish. Common Ritler Denali, Descende

Uillinger Jour, The Donots. Dropkick Murphys. Enemy You. Ensign Egoxies. The Explosion, Fitteen Flogyin

tet Up Kids. Good Riddance. The Lonachick, Mad Candies. Me First and the Gindme Gindnes. Mighty, Bos

Less Than Jake, Limp. The Lonachicks. Mad Candies. Me First and the Gindme Gindnes. Mighty, Bos

Alew Mexican Disaster Squad. None More Black No User For A Namic. Offspring. Only Crime. O And Not D. Rise A

lick Of It All. Sleater-Kinney, Social Distortion. Soviettes, Strike Anywhere. Strung Out. S. T.O.N., Subhumans, Su

Utters, Thought Riot, Jul. Jool. Joys That Kill. Trans Am. The Unseen Userless in Western Addiction. World/J aut, bayside, big o and the kips rains, Diesel Boy, Dillinger Escape Plan. Dily, Frenzal Rhomb, Frisk, Gamits, Jawbreaker, Lagwagon, Lawrence Arm nes: Mudlioney, Naked Aggression nst. Rocket Arom The Crypt, Rx Bandits